BBC

DOCTOR WHO MAGAZINE

Merry Christmas

ISSUE 572
JANUARY 2022

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BBC
DOCTOR WHO MAGAZINE

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Welcome

At the time of writing, the conclusion of *Flux* is still a little way off. Although I've yet to find out how the story ends, I've certainly been impressed by what I've seen so far.

The whole of Series 13 has felt like a bold narrative experiment, but there's been a reassuring sense of familiarity to *Flux* as well. I've been a *Doctor Who* viewer for pretty much as long as I can remember, and in some ways this series has felt like coming home.

In recent issues we've heard a lot about the production team's extraordinary efforts to bring the show to the screen in the midst of the COVID pandemic and ensuing restrictions. One of the consequences has been the curtailment of any foreign location recording, which is a luxury we've come to expect in every season since David Tennant's reign as the Doctor.

Many years ago *Doctor Who* acquired an unjust reputation for shoddy production values, and while we as fans knew that the sets didn't really wobble every week, those criticisms still make many of us wince. It's therefore understandable that everyone on the programme works hard to subvert those misconceptions, and I totally get why shooting in quarries is no longer at the top of any producer's wish list.

But you know what, I don't mind a *Doctor Who* quarry. *The Hand of Fear* and *Destiny of the Daleks* are just two serials that make brilliant use of their quarry locations, and I bet you can think of many more. The scripts for *Flux* have surely been tailored to some earthy, home-grown locations that have served the story well. To my mind, the sequence of Storm escaping from his desolate prison and the scenes of muddy Crimean battlefields created a version of the *Doctor Who* I remember from my childhood – albeit in a parallel universe where that show received the budget it actually deserved.

I'm sure the series will get back to more exotic locations in the future, but right now I think the team is making a real virtue of its UK confinement.

It won't have escaped your notice that we're showcasing two very different Daleks this month – the heavily armed example on the front of our wrapper is a hint of things to come, while the rather more benign version on the cover evokes the Christmas Day nostalgia of this issue's *Collectivity*. Our commitment to bringing you the very best of *Doctor Who*, both old and new, will continue when we return in January. In the meantime, take care and have a wonderful Christmas.

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

Peter Ware

DWM's deputy editor is looking forward to taking a short break this Christmas, during which he's determined to catch up on all the Big Finish, BBC Audio and BBC Books stories that were released during 2021. And he's hoping (as he does every year) that Santa will find him some missing episodes.

Emily Cook

Among many other things, Emily spent much of 2021 producing Russell T Davies' *Mind of the Hodiac* for Big Finish. It's out early next year. In this issue, Emily has interviewed director Jamie Magnus Stone and costume designer Ray Holman about their work on the latest series of *Doctor Who*.

Paul Kirkley

Paul achieved his boyhood dream in November when he played Doctor Who on BBC television (see page 36). As one of DWM's Series 13 team, he's excited about helping to write the first draft of *Flux* history for Andrew Pixley – and all the future Andrew Pixleys – to research in the decades to come.

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

The Final Countdown

The Doctor (Jodie Whittaker) finds a body at the ELF storage facility in the New Year's Day Special.

The New Year's Day Special will feature previously unseen versions of the Doctor's oldest foes.

For the first time since the *Doctor Who* TV movie in 1996, an episode's events will be specific to New Year's Eve. "There have been Christmas episodes, but I think this is only the second time the series has done New Year's Eve," says writer Chris Chibnall, in an exclusive interview with **Doctor Who Magazine**.

"Everybody wants New Year's Eve to be the greatest night of the year, but it rarely is. We all feel that pressure about what you're going to do. Will you go out? Will you meet someone? Are you going to spend it with the love of your life? For our final New Year's Eve episode we've gone full New Year's Eve, with all those yearnings and frustrations. And Daleks... Executioner Daleks!

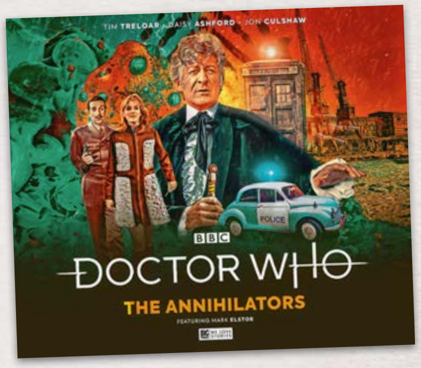
"I think it's always good to delineate and make specific the Daleks we meet at any point," adds Chris. "These are the bronze Daleks, which we've only really glimpsed in recent years. But in this episode we have an execution squad, armed with rapid-fire, multi-blast weapons that make them even deadlier than standard Daleks.

"This is the ultimate New Year's countdown – while you're stuck somewhere, with Daleks coming for you..."

The New Year's Day Special is directed by Annetta Laufer and features guest stars Aisling Bea, Adjani Salmon and Pauline McLynn. Turn to page 14 for **DWM**'s full preview.

Writer and showrunner Chris Chibnall.

Season 7 Revisited



Big Finish is going to release its first ever seven-part audio adventure, *The Annihilators* – set, appropriately enough, in the middle of 1970's Season 7.

Season 7 was the first to star Jon Pertwee as the Doctor, alongside Caroline John as Dr Liz Shaw and Nicholas Courtney as the Brigadier. It contained one four-part story (*Spearhead from Space*) and three seven-parters (*Doctor Who and the Silurians*, *The Ambassadors of Death* and *Inferno*) – the final seven-parters in the series' history to date.

The Annihilators, written and directed by Nicholas Briggs, is the latest full-cast audio drama in *The Third Doctor Adventures* range. It stars Tim Treloar as the Doctor, Daisy Ashford (Caroline John's daughter) as Dr Liz Shaw and Jon Culshaw as the Brigadier.

Producer Heather Challands says, "*The Annihilators* is a wonderful jumping-on point for those new to the *Third Doctor Adventures* range and a perfect re-introduction for loyal listeners who have been with us from the start. Nick has written a truly wonderful script, with twists and turns and some cracking cliffhangers that are so evocative of that era.

"A policeman dies in the North of England, and there are mysterious goings-on by the docks," she continues. "Can the Doctor and UNIT figure out what's going on in time to save the Earth? You'll have to listen to find out..."

The Annihilators is available to pre-order now from *bigfinish.com*, priced £19.99 (limited-edition CD) and £16.99 (download). It will be released in February 2022.

Daisy Ashford and Tim Treloar.

BBC Audio in 2022

BBC
DOCTOR WHO
TIME AND THE RANI
PIP AND JANE BAKER
READ BY BONNIE LANGFORD

BBC
DOCTOR WHO
THE SPACE TRAVEL COLLECTION
READ BY WILLIAM RUSSELL • TERRY MOLLOY
JON CULSHAW • JOHN LEESON • MATTHEW WATERHOUSE

BBC
DOCTOR WHO
TIMELASH
GLEN McCOY
READ BY COLIN BAKER

BBC
DOCTOR WHO
AND THE ANDROID INVASION
TERRANCE DICKS
READ BY GEOFFREY BEEVERS

BBC
DOCTOR WHO
AND THE FACE OF EVIL
TERRANCE DICKS
READ BY LOUISE JAMESON

BBC Audio has revealed its first *Doctor Who* titles for 2022.

The new releases will include audiobooks of Target novelisations (RRP £20 CD, £9 digital), original new fiction (RRP £11 CD, £9 digital) and compilations of previously issued titles (RRP varies). The schedule is as follows:

January
- *Beyond the Doctor: London 1965* (original fiction featuring Ian and Barbara, written by Paul Magrs, narrated by Jamie Glover)
- *Time and the Rani* (audiobook, written by Pip and Jane Baker, narrated by Bonnie Langford)

February
- *Doctor Who and the Revenge of the Cybermen* (audiobook, written by Terrance Dicks, narrated by Nicholas Briggs)
- *The Space Travel Collection* (compilation containing audiobooks of *The Edge of Destruction*, *The Space Pirates*, *The Ark in Space*, *The Invasion of Time* and *Four to Doomsday*; digital only, RRP £16)

March
- *Timelash* (audiobook, written by Glen McCoy, narrated by Colin Baker)
- *Beyond the Doctor: Sleeper Agents* (original fiction featuring Ben Jackson and Polly, written by Paul Magrs, narrated by Anneke Wills)

April
- *Doctor Who and the Face of Evil* (audiobook, written by Terrance Dicks, narrated by Louise Jameson)
- *Time Wake & Other Stories* (tales from *Doctor Who* annuals, read by various; RRP £14 [CD], £9 [digital])

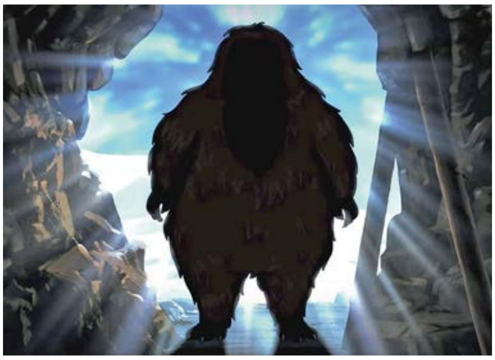
May
- *Battlefield* (audiobook, written by Ben Aaronovitch, narrated by Toby Longworth)
- *Beyond the Doctor: The Penumbra Affair* (original fiction featuring Mrs Wibbsey and Polly, written by Paul Magrs, narrated by Susan Jameson)

June
- *The Reign of Terror* (audiobook, written by Ian Marter, narrated by Jamie Glover)
- *The BBC Radio Episodes Collection* (compilation of stories originally produced for radio; RRP £30 [CD], £13 [digital])

July
- Titles for July have yet to be announced

August
- *Doctor Who and the Android Invasion* (audiobook, written by Terrance Dicks, narrated by Geoffrey Beevers)
- *The Resurrection Plant* (original fiction featuring the Second Doctor, Jamie and Zoe, written by Will Hadcroft, narrated by Frazer Hines)

Animated Snowmen



BBC Studios' next animated *Doctor Who* release will be *The Abominable Snowmen*, a six-part story from 1967 starring Patrick Troughton as the Doctor, Frazer Hines as Jamie and Deborah Watling as Victoria.

Executive producer Gary Russell tells **DWM**, "*The Abominable Snowmen* is one of those amazing stories from the 1960s that never outstays its welcome. From the mountains of beautiful Tibet to the outer-space environs where the Great Intelligence lives, it offers a marvellous opportunity to present an animated reimagining of this classic story. It's been created by the same teams who made *Fury from the Deep* and *Galaxy 4* – Digitoonz are handling the 2D animation, with Shapeshifter taking care of post-production."

Gary Russell.

Though only Episode Two of the story exists in the BBC archives, the soundtrack for the entire serial has survived. Russell Minton, executive producer at BBC Studios, says, "We're grateful for the surviving audio-only recordings, which we're very lucky to have, courtesy of several *Doctor Who* fans. These recordings have allowed us to create another exciting and action-packed chapter in the Doctor's story."

The Abominable Snowmen will be available on DVD and Blu-ray in 2022. A trailer can be viewed at *tinyurl.com/AbomTrail*

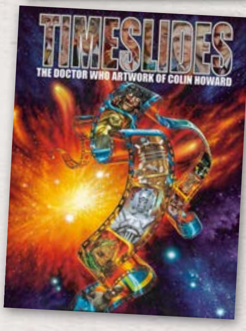
The Art of Cummings and Howard

New publications from Candy Jar Books will showcase the work of two notable *Doctor Who* artists.

First to be published will be *The Invisible Artist* by Jeff Cummins, whose cover art adorned many of the Target and Virgin books in the 1970s, 80s and 90s.

The INVISIBLE ARTIST
JEFF CUMMINS

Shaun Russell, head of publishing at Candy Jar, says: "Jeff is a legend amongst *Doctor Who* artists. His covers for the *Doctor Who* novelisations *Horror of Fang Rock*, *The Talons of Weng-Chiang* and *The Mutants* are seen as outstanding contributions to the range. We're proud to bring the vast range of Jeff's work together." Also included in the book is Jeff's artwork for the *Radio Times*, Paul McCartney, Whitesnake and more.



Following Jeff's book will be *Timeslides* by Colin Howard. This draws together work from across the artist's career, including commissions for *Doctor Who* VHS and DVD releases, **DWM** covers, BBC Books and others.

Timeslides is edited by Philip Bates, who says, "I grew up with Colin's work, and I'm thrilled to see his diverse range of art brought together for a whole new generation to enjoy."

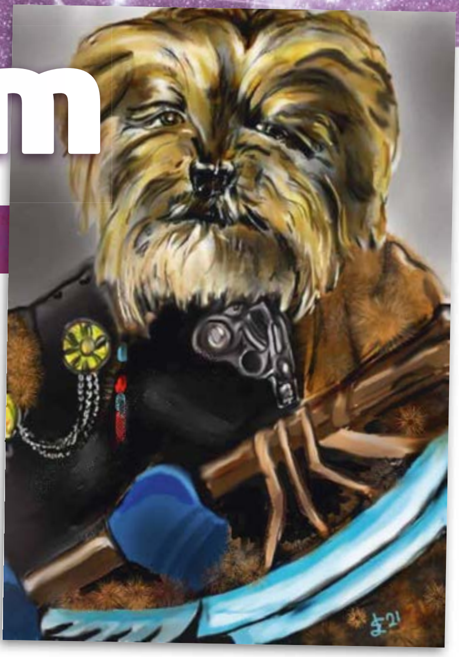
Both books will be available as paperback and hardback editions. *The Invisible Artist* will be published in early 2022 and *Timeslides* will be available in the spring. For further information visit *candyjarbooks.co.uk*

Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets

Send your letters to:
Galaxy Forum, Doctor Who Magazine, Brockbourne House,
77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.



Are You My Designated Human? by Luanne Sharman.

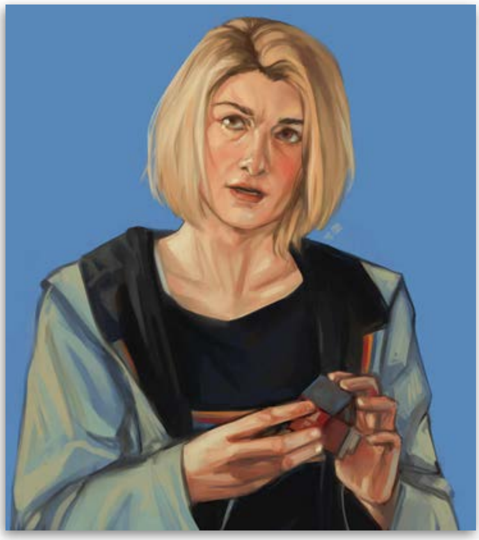
As we went to press, *Village of the Angels* had just been broadcast. Here are some of your thoughts on Chapters Two, Three and Four of *Flux*...

WAR OF THE SONTARANS

JACK NELLIGAN EMAIL
Only two episodes into *Flux* and Jodie Whittaker's Doctor goes from strength to strength. I'm beginning to think that this will be my favourite *Doctor Who* season of all time. I am loving the banter between John Bishop's Dan Lewis and Craige Els' Karvanista. They're a dynamic duo.

DAVID McALLISTER EMAIL
War of the Sontarans was incredible. Birkenhead and Wallasey mentioned within minutes of each other. The wok! Jackie Corkhill and Eddie Banks from *Brookside* as Dan's mum and dad. And, of course, the Sontarans looking the best they've looked since the 'classic' series.

BRIAN JACOB EMAIL
I can't get over how gorgeous *Doctor Who* looks this year. I loved the action scenes. Dan is hilarious. Swarm and Azure are genuinely creepy (and captivating). Excellent use of Sontarans. And Jodie was nothing short of fab. More please, and thank you!



Homesick by Katya.

KATY KENNEDY EMAIL
War of the Sontarans combines what I believe to be the greatest strengths of the Chibnall era – historicals and classic villains – to make one of the best episodes of his entire run. Possibly my favourite of Chibnall's solo writing credits thus far.

While not without its criticisms, I thought the episode was well paced and handled several plots quite well, with the separation of the three main characters working to the episode's advantage as opposed to being a disservice. I'm curious as to how Yaz and Vinder's situation is resolved, and how Yaz's relationship with the Doctor will be further explored. Lastly, Dan continues to be a joy and is definitely, already, working his way up to the top of my favourite companions list.

VITAS VARNAS EMAIL
I'm really liking the new Sontaran designs. They look like a cross between the ones from the 'classic' series and the *Faction Paradox* audio cover. Also, the scenes in the Temple of Atropos feel very MCU-inspired.

ANDREW MORRISON EMAIL
While the majority of second episodes in 'nu-*Who*' aren't anything special in my opinion, I thought this episode broke that trend. The opening shots of the Doctor overlooking the Crimean battlefield looked very ominous and stylistic. The Sontaran redesign looks great, and the casting of a Scottish actor in the role of commander was very welcome. Splitting the companions up was also handled better here than in *Fugitive of the Judoon*. I feel Dan in particular is getting a lot of fun scenes. Yaz and Vinder's pairing feels more drawn-out, though.

STAR LETTER

MARK WILSON LANCASHIRE
The thing about Series 13 that's really grabbed my attention is the depiction of Liverpool and John Bishop's character. I must confess I'm not a Scouser but I've loved Liverpool Football Club very nearly as long as I've loved *Doctor Who* and my daughter is a student at John Moores University, so I see a lot of the people and places in the city. *Doctor Who* is showing both off wonderfully. The sea front with the amazing Museum of Liverpool and the fabulous Liver Building were shot beautifully, followed by the imposing sight of Anfield nestled between everyday terraced housing that is so *Doctor Who*, grand and normal.

Dan Lewis (John Bishop) at the Liverpool docks.

Dan Lewis reminds me of a typical Scouser, proud of his city and its achievements, friendly and caring, ready to help lost causes by supporting food banks and handing out sweets to good children but taking nothing for himself. He stands up to things he thinks are wrong. He's sometimes silly, sometimes serious, sometimes childlike and sometimes a bit gobby (not the best when sneaking onto the bridge of a spaceship). Many qualities you would find with the Doctor. It's hardly surprising that two actors who have played the Doctor have come from Liverpool, as well as one very special companion with Sarah Jane.

Mark's letter wins him a CD box set of the new audio drama *The War Doctor Begins: Warbringer*. It's released this month from *bigfinish.com* priced £19.99 (CD) and £16.99 (digital).

DOCTOR WHO
THE WAR DOCTOR BEGINS
WARBRINGER

A 1:6 scale, fully posable Karvanista doll, created by Millie McKenzie.

ONCE, UPON TIME

MADISON GIBSON EMAIL

I thought *Once, Upon Time* was a fantastic episode. However, it was very disjointed – half the time I was wondering what on earth was going on!

TREVOR DONNELLY DUBLIN

I found myself really enjoying *Flux* until this episode. While lots of interesting things happened, the episode as a whole was all over the place. Not in a "Wow, what is going on?" way but in a way that suggests there is no structure or pace to the episode. The worst bits were where the Doctor unnaturally speaks aloud to the camera, 'explaining' what she is thinking and doing. These felt forced. Show us, don't tell us.

ALTERNATE THIRTEENTH EMAIL

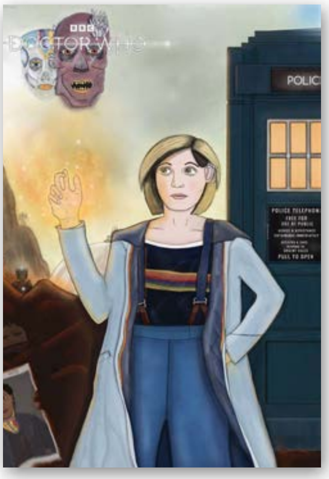
Well, that was quite something, wasn't it? A lot of people may take issue with the experimental nature of this episode but I for one absolutely loved it. It manages to round off the first half of *Flux* like a mid-series finale and keeps elements ready for the next few episodes.

It was brilliant to see the Fugitive Doctor back (I correctly theorised that part of the story a while ago). And as for that cliffhanger... well, it seems that the Angels do indeed have the phone box!

VILLAGE OF THE ANGELS

LUCUS McNALLY HARTLEPOOL

Woah. What a story! I can safely say that *Village of the Angels* is already my absolute favourite episode of Jodie Whittaker's run as the Doctor. The Weeping Angels have been brought back in such a stunning and eerie style, with writers Chris Chibnall and Maxine Alderton at the helm of that. The episode brought so many elements to life and made them truly beautiful. It was evident that it wasn't afraid to make changes and be bold, and for that, I loved it. This series is shaping up to become groundbreaking in the history of the show. And to think, it was all put together during a pandemic! Well done everybody!

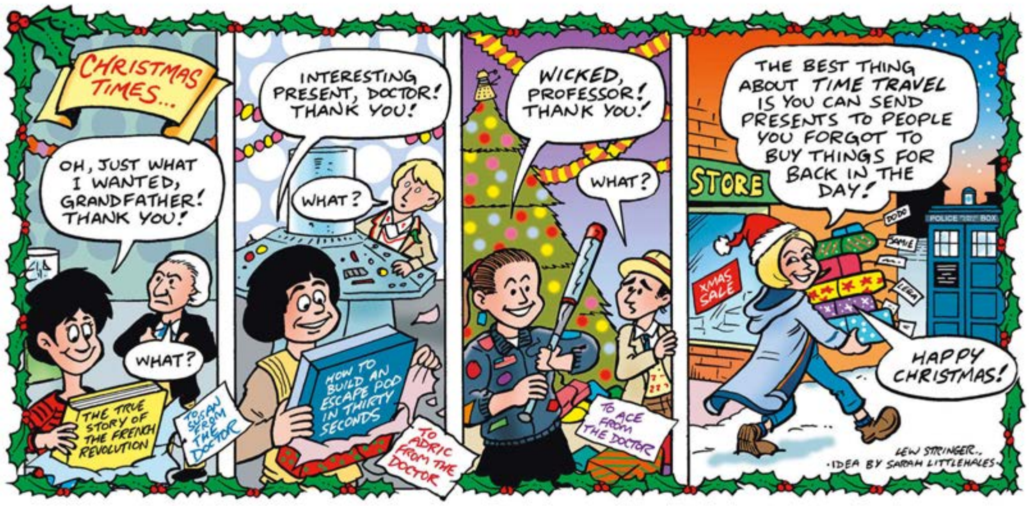

DOCTOR WHO
POLICE
POLICE TELEPHONE

A *Flux* poster illustrated by Jack Newman.

DAVID WYN JONES EMAIL

I figured out the Peggy reveal before it happened, but I didn't expect the Doctor to be 'recalled' to the Division or Kate Stewart's return in the Next Time teaser. What a barnstorming episode! →

The Daft Dimension BY LEW STRINGER


CHRISTMAS TIMES...
OH, JUST WHAT I WANTED, GRANDFATHER! THANK YOU!
WHAT?
THE TRUE STORY OF THE FRENCH REVOLUTION
TO SUSAN FROM THE DOCTOR
INTERESTING PRESENT, DOCTOR! THANK YOU!
WHAT?
HOW TO BUILD AN ESCAPE POD IN THIRTY SECONDS
TO ADRIC FROM THE DOCTOR
WICKED, PROFESSOR! THANK YOU!
WHAT?
TO ACE FROM THE DOCTOR
THE BEST THING ABOUT TIME TRAVEL IS YOU CAN SEND PRESENTS TO PEOPLE YOU FORGOT TO BUY THINGS FOR BACK IN THE DAY!
STORE
XMAS SALE
DODO
SAMIE
LEELA
POLICE BOX
HAPPY CHRISTMAS!
LEW STRINGER.
IDEA BY SARAH LITTLEHALES

WHO TUBE

This issue's selection of *Who*-related videos...

JODIE 0
MANDIP 0
JOHN 0

Jodie Whittaker, Mandip Gill and John Bishop compete in the ultimate Weeping Angels 'don't blink' challenge. Go to: *tinyurl.com/AngelsChallenge*

JODIE 1
MANDIP 0
JOHN 0

Jodie, Mandip and John face off once again! Who will fare best in the Sontaran catapult contest? Go to: *tinyurl.com/SontaranChallenge*

Jo Martin reveals more about returning as the Fugitive Doctor in *Once, Upon Time*, the third chapter of *Flux*. Go to: *tinyurl.com/FugitiveJo*

Jodie Whittaker joins *The Last Leg* to talk about her emotional final day on *Doctor Who*, and the souvenir she took from the set! Go to: *tinyurl.com/JodieLastLeg*

A cover of Queen's *We Will Rock You* created by You Tuber *Doctor Who* Sings, using clips and sound effects from the show. Go to: *tinyurl.com/WhoRockYou*

Galaxy Forum

ON TWITTER...

@BlaineCoughlan The moment Karvanista made his timely entrance in *War of the Sontarans* had me cheering out loud; a true sign that I'm thoroughly invested in the fate of the characters and desperate to see what happens next!

@EmbraAgain Strax. Strax there. Strax here. Straxes everywhere. All the Straxes, all the time!

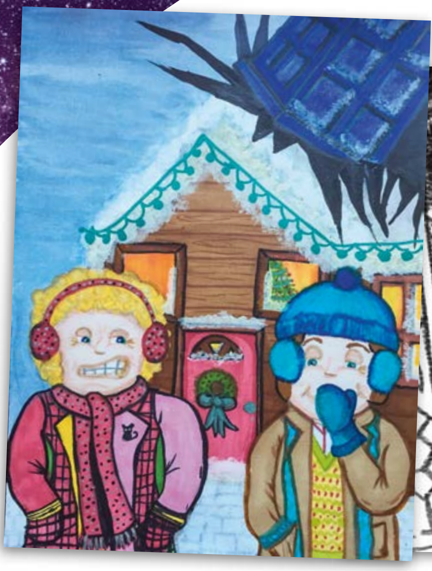
@Ugly_LittleSpud *Once, Upon Time* was all over the place and not in a good way. I've usually got a good grasp on what's going on in *Doctor Who*, but I was mostly clueless. So good to see Jo Martin back as the Fugitive Doctor, though!

@Karl1975J *Once, Upon Time* was a very good episode that will require a couple of watches before I understand it completely. It asks more questions than it answers, so I know it's building up for an incredible finale.

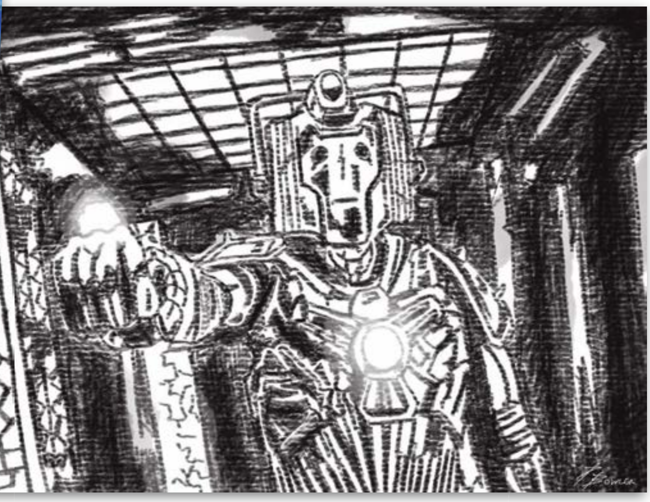
@GRALCreates Dark November spookiness mixed with bonkers ideas and an exceptional cast. *Village of the Angels* was relentlessly tense with astonishingly good visuals, bringing Sunday evening chills like only *Doctor Who* can. I doubt many kids will sleep peacefully after that!

@ThomasHmancity *Village of the Angels* was a really good episode. I wasn't expecting the Doctor to become a Weeping Angel. I didn't know the Weeping Angels could do that.

→ **ALFIE DODMAN** EMAIL
I thought *Village of the Angels* was a really good episode. Well done, Chris Chibnall and Maxine Alderton. Definitely a five-star adventure!



Six and Seven at Christmas by Cheryl Thorne.



Paul Bowler's sketch of a Cyberman from *Once, Upon Time*.

Jacqueline Hill (as Barbara Wright), Carole Ann Ford (Susan) and William Russell (Ian Chesterton) in *An Unearthly Child* (1963).

MAX STENNER EMAIL
The best so far of *Flux*. Kevin McNally was exceptional in his guest role as the Professor and the episode had some unexpected twists, like the Doctor's recalling to the Division and transformation at the end.

We'll print your thoughts on the final two chapters of *Flux* next time. Last issue, **DWM** marked 40 years since *The Five Faces of Doctor Who* repeat season...

REPEAT TREAT

PAUL GRIFFITHS BOURNEMOUTH
What a treat *The Five Faces of Doctor Who* was. Back in the dark ages of 1981, if you wanted to watch a television programme you needed to be in to see the broadcast, and if Dad wanted to watch something on the other side then you'd had it! Indeed, the last regular episode of *Doctor Who* that I missed was Part Three of *Warriors' Gate*. This was the moment I decided to get my first video recorder.

On Sunday 1 November 1981, the night before *An Unearthly Child* was (re)broadcast, I inserted the cassette (£9.99 for a E180, how did I afford it?) in the top loader, programmed the timer, pressed home the large piano-key style play/record levers and had a restful night. Of course, the next day I couldn't get home quickly enough to see the story I'd read so much about. I would finally see IM Foreman's scrapyard! Armed with issue 58 of a young magazine called *Doctor Who Monthly*, which was devoted entirely to the run of repeats, I settled down to watch.

Taylor Braithwaite recreates the promo shot for *#FindTheDoctor*.

Joyous episodes followed. Each night I set the timer for the following day's episode, then dashed home from work, booted Mum and Dad out of the living room and watched, glued to the screen. Forty years on I still have the recordings – continuity announcements, ancient BBC2 graphics and all. All I need to do is toddle off to Rumbelows to rent a video recorder that works to watch them on...

Mastering the timer function on a 1980s VCR was no mean feat, so we're glad that story had a happy ending!

Bob Baker, writer and co-creator of K9, passed away on 3 November, aged 82...

A 1:6 scale model of the Tenth Doctor, created by Gary De Bique.

REMEMBERING BOB

ANTHONY HAMPTON EMAIL
Sorry to hear of the death of writer Bob Baker. In the late 1980s, he kindly invited me onto the set of the HTV series *Into the Labyrinth*. I met its star, Pamela Salem, and had tea in the HTV canteen. Bob was a very lovely man and even let me borrow some early drafts of *The Three Doctors* [1972-73, co-written with Dave Martin] to read. He was also generous with his time at the early *Doctor Who* Appreciation Society Bath local group run by Simon Lydiard, as well as many other fan-run events.

I will always cherish a memory of listening to him talking to writer Robert Holmes on the phone in the days before the internet. He had a fantastic imagination and made a massive contribution to film and television. My condolences to his family and friends. He will be missed by many. God bless you, Bob.

We'll include a full tribute to Bob in the next issue. In the meantime, please keep sending your letters, images and artwork to *dwm@panini.co.uk*

CHRISTOPHER **ECCLESTON**

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The Cybermen created by Kit Pedler and Gerry Davis and used under licence.

Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present…

IT'S CHRISTMAS!

THE THEATRE CHIPPING NORTON
A CHRISTMAS CAROL
BOX OFFICE

Jenna Coleman can be seen in the new Christmas commercial for Boots.

David Bradley is on stage in **Simon Callow**'s acclaimed adaptation of *A Christmas Carol* at The Theatre, Chipping Norton, until 24 December. Tickets are available from the theatre's website.

Bradley Walsh and **Sabrina Bartlett** return to our TV screens for a festive special of *The Larkins*. A second series will begin filming in the new year. **Peter Davison** and **Tony Gardner** will reprise their roles from the first series.

Mark Gatiss has adapted MR James' ghost story *The Mezzotint* for television. The production features **Robert Bathurst**, **Frances Barber**, **Emma Cunniffe** and **Nikesh Patel** and will be broadcast as part of BBC Two's festive schedule.

Robert Bathurst, Rory Kinnear and Nikesh Patel in *The Mezzotint*.

David Walliams returns to Sky Max this Christmas, writing and starring in *Hansel and Gretel: After Ever After*. **Sheridan Smith** joins him as the Witch.

Worzel Gummidge, featuring **Steve Pemberton** and **Bill Bailey**, will return to BBC One in a prime Yuletide slot.

IT'S PANTO TIME!

Bonnie Langford stars as the Good Fairy in *Sleeping Beauty*, from 4 December to 2 January at the Churchill Theatre, Bromley.

Frazer Hines is Dandini in *Cinderella and the Lost Slipper* at the Grimsby Auditorium from 10-30 December. **John D Collins** is Baron Hardup.

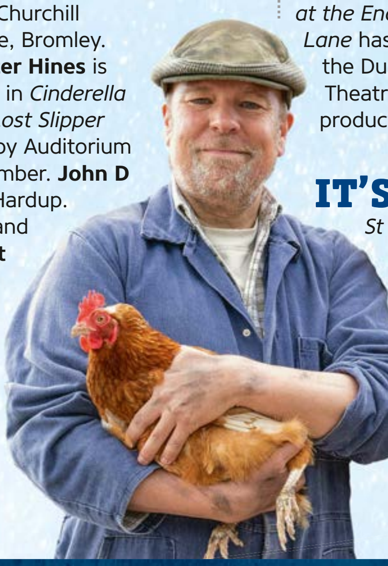
Graham Cole and **Richard Gauntlet** star in *Dick Whittington and His Cat* at the Theatre Royal, Norwich. Gauntlet, marking his 21st year at the Theatre Royal, has also written the script. The production runs from 11 December to 9 January.

Frazer Hines (third from left) plays Dandini in *Cinderella and the Lost Slipper*.

Kai Owen will play Dandini in *Cinderella* at the Regent Theatre in Stoke-on-Trent from 10 December to 2 January.

And if panto isn't your thing, then the National Theatre's adaptation of **Neil Gaiman**'s *The Ocean at the End of the Lane* has opened at the Duke of York's Theatre in the West End. The production will run until 22 May 2022.

THE OCEAN AT THE END OF THE LANE



IT'S SONG TIME!

St Christopher, **Peter Capaldi**'s new album of self-composed songs, was released on 19 November and is available now.

PETER CAPALDI

TOBY HADOKE

Bonnie Langford plays the Good Fairy in *Sleeping Beauty*.

Steve Pemberton as Mr Braithwaite in *Worzel Gummidge*.

OBITUARIES

Bob Baker, one of the creators of K9, died on 3 November, aged 82. His work on the Aardman *Wallace and Gromit* films won recognition from both the Oscars and the BAFTAs. His numerous contributions to *Doctor Who* included *The Claws of Axos*, *The Three Doctors* and *Nightmare of Eden*. He recently completed a lengthy interview for the soon-to-be-released Season 17 Blu-ray set. **DWM** will include a full tribute in the next issue.

Bob Baker

Clifford Rose

Clifford Rose, who played Rorvik in *Warriors' Gate*, was best known to TV viewers as Kessler in *Secret Army* and was a highly regarded Royal Shakespeare Company player. He died on 6 November, aged 92.

Henry Woolf played the Collector in *The Sun Makers* and was renowned for his stage collaborations with Harold Pinter. He died on 11 November, aged 91.

Henry Woolf

Roy Holder, the cherubic character actor who was a regular in the 1970s series *Ace of Wands* and also played Krelper in *The Caves of Androzani*, died on 9 November, aged 75.

Roy Holder

Pam Bosworth

Hugh Barker, sound supervisor on episodes of *Marco Polo* and *The Macra Terror*, died on 8 November.

Pam Bosworth, film editor on *The Crusade* and *The Face of Evil*, died recently, aged 93.

Christopher Wenner, the former *Blue Peter* presenter who became an award-winning documentary maker under the name Max Stahl, played a trooper in *The Awakening*. He died on 28 October, aged 66.

Chris Lawson, a visual effects assistant on *The Leisure Hive* and the visual effects designer on *Arc of Infinity*, *Planet of Fire* and *Attack of the Cybermen*, died on 22 October, aged 69.

Julie Ankerson, foley artist on 130 episodes of *Doctor Who* from 2005-17, as well as episodes of *Torchwood* and *The Sarah Jane Adventures*, died on 28 July, aged 61. *The Halloween Apocalypse* featured an on-screen dedication to her.

Christopher Wenner

Julie Ankerson

THIS MONTH IN... 1986

SATURDAY 20 DECEMBER

Alexei Sayle as the DJ in *Revelation of the Daleks* (1985).

BBC Director General Alasdair Milne.

Roland Rat.

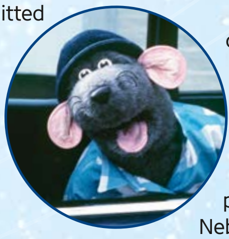
Colin Baker (as the Doctor) and Bonnie Langford (as Mel) in *The Trial of a Time Lord* (1986).

Perhaps the writing had been on the wall ever since October, when BBC1 Controller Michael Grade wrote to Neil Hutchings, editor of the *Doctor Who* Appreciation Society newsletter *Celestial Toyroom*, to say: "The new *Dr. Who* season is an improvement – but I'm still not happy – the audience is not turning up to watch it. I have plans for the next series – but can't reveal them yet."

Those plans became public on Saturday 29 November, the day that the penultimate episode of the season-long *The Trial of a Time Lord* aired. Under the headline *Exterminate Him!*, *Mirror* journalist Tony Purnell claimed that, although the programme itself was safe, time was running out for its star Colin Baker. Whereas Bonnie Langford, who played aerobicising sidekick Mel, had already got a new contract, Colin's agent Barry Burnett still hadn't heard from the Corporation. "We don't know what the BBC are playing at," he said.

Purnell went on to quote a 'BBC insider', who said: "It's felt a new doctor – or even one of the old ones – would give the show a lift." Was casting a previous Doctor ever a serious, executive-level proposition? Purnell's contacts were 'in the know' enough to give him the scoop – and he took them seriously enough to gather quotes from three ex-Doctors. Patrick Troughton said: "If I was asked I'd give it serious consideration." According to Jon Pertwee: "If I was available I would consider going back into the series." Peter Davison was "happy doing other things", however.

But a very different candidate paid serious attention to Purnell's piece. Eight days later, the Scouse comedian and actor Alexei Sayle – previously the DJ in *Revelation of the Daleks* (1985), and an avowed fan of Baker's portrayal – used his *Sunday Mirror* column as a job application. "I read at the weekend that Colin Baker's contract may not be renewed," he wrote. "We must act swiftly fellow space cadets! The new Doctor should be a committed Marxist who truly understands the social and economic complexities of the Galaxy.



"He should be brave, he should he handsome, he should be massively intelligent with a hint of eccentricity which always accompanies genius – in short he should be me! I plead with the BBC casting department... I don't need the money, make me Doctor Who before it's too late!"

Although best known as a stalwart of the alternative comedy set, Sayle had form as a serious actor – in the movie *Gorky Park* (1983), for example, and as Lavrenti in a Thames Television adaptation of Bertolt Brecht's *The Caucasian Chalk Circle* (1985). But he would have been familiar to a family audience, too. Each episode of the *Trial* followed on directly from an episode of *Roland Rat: The Series* – and 15 days earlier, just prior to Part Twelve, Sayle had guest-starred as violin case-carrying Mafioso Luigi 'Madman' Marcello de Farcey (a curtain-raiser to his two appearances as Roland's nemesis 'Fatman' in the next year's superhero-themed *Ratman* run).

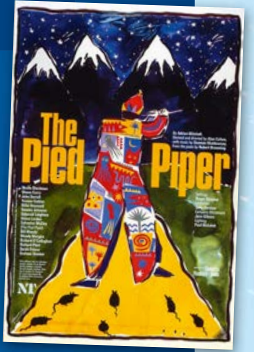
On Thursday 18 December, Colin Baker made public his decision not to appear in just four episodes of the next series, thereby relinquishing the role. On reading Friday's papers, four Labour MEPs from an EEC women's rights committee made a public intervention. "It is high time a woman played the part," they wrote in an open letter to BBC Director General Alasdair Milne. "Children have for years seen a man as the high-tech wizard with women as mere assistants." On Saturday the 20th, *Today* claimed that "25 actors – including two women" had already staked a claim to become Baker's successor: "The BBC is refusing to say who the women applicants are, but Joanna [Lumley], Victoria Wood and Jill Gascoine are all strong possibilities."

This was pretty thin stuff. *The Sun*, however, insisted *they* had the real scoop. *Alexei's set to be Dr Who*, they declared the same day. "The outspoken 'alternative' comedian is top of the BBC's shopping list for new actors to play TV's time traveller... Last night, a BBC insider said 'Alexei is not such a strange choice as it might seem.'"

Alas, Sayle had used the majority of that earlier *Sunday Mirror* column to complain about the latest choice of companion: "Bonny [sic] Langford! ... She walks, talks, dances and sings exactly like a Grargon from the planet Tinturi Nine in the Vimto Nebula." He continued, elaborating on how "Grargons are small dung beetles that live at the bottom of the Thrargon Swamps."

But Langford had already been contracted. If *The Sun* had it right, and Sayle had been the person to beat that Christmas, had he already shot himself in the foot by being so rude? **ALAN BARNES**

ALSO THIS MONTH



Tuesday the 2nd The National Theatre's production of *The Pied Piper*, a children's adaptation of Robert Browning's poem, continued its stage-hopping run in London – at the Lyttleton on the 2nd, 3rd and 5th, then on various dates at the Olivier and the Cottesloe. "Sylvester McCoy is memorable in the title role, which he plays in the style of a Welsh cockney," claimed *The Stage* reviewer Ann Nugent. *Doctor Who* producer John Nathan-Turner would soon be booking tickets.

A poster for the National Theatre's production of *The Pied Piper*.

Public IMAGE

How is *Flux* performing in the battle for TV ratings? **TOM SPILSBURY** examines the figures for the first two episodes.

Why do we *Doctor Who* fans care so much about how many people watch our favourite show? It surely doesn't make any difference to how much we actually enjoy the episodes.

Here's a bit of trivia: the five smallest audiences in *Doctor Who*'s history are *Full Circle* Part Two (3.7 million), *The Trial of a Time Lord* Part Four (3.7 million), *Battlefield* Part Three (3.6 million), *The War Games* Episode Eight (3.5 million) and *Battlefield* Part One (3.1 million). Needless to say, despite their lowly status, all these episodes are absolutely brilliant.

I suspect that the main reason we care – and worry – is because we secretly fear that *Doctor Who* might be taken away from us again. *Battlefield* Part One, the episode that still holds the proverbial wooden spoon, opened the show's final series before it was cancelled in 1989. In the years that followed, the BBC made vague promises about the Doctor's eventual return, while dismissing him as "a battle-weary Time Lord languishing in the backwaters of audience popularity." In other words, *Doctor Who* was cancelled because not enough people were watching it.

That's a wound that still hurts, so it's not surprising that we continue to fret over ratings, even though *Doctor Who* has been back on our screens for well over 16 years and shows no signs of disappearing any time soon. And with the recent announcement that its future is assured until at least 2024 (and probably longer, let's be honest), maybe we can relax for a bit. For once, it doesn't even matter how many people are watching right now. The next time a decision is made about future seasons, it will be based on the performance of episodes that haven't even been made yet.

Nevertheless, we still care. So, with that in mind, how successful has *Flux* been in terms of UK audience figures? The first chapter, *The Halloween Apocalypse*, was watched by **5.81 million** viewers within one week of transmission, making it the eighth most-watched broadcast of the week (see chart, opposite). That number is slightly down from the 6.36 million who watched *Revolution of the Daleks* on New Year's Day, and it's also the first 21st-century season opener to clock in at under six million. However, it's higher than the majority of the previous series, achieving the highest chart position since *Spyfall* Part One at New Year 2020.

That's significant, as that episode also placed eighth but with 6.91 million viewers. If we go back a lot further, 2010's *The Time of Angels* was another number eight, but with 8.59 million. And if we delve right back to February 1965, we find *The Powerful Enemy* at the same chart position, but with a colossal 13 million viewers.

It's not an exact science by any means, but this underlines how the benchmark for success has drastically changed over the years. Even since the most recent series aired in early 2020, nearly every show on television has seen a decline in its average audience figures. *Doctor Who* isn't really in competition with its own ratings from several years ago, but with the TV shows currently airing in 2021. And as you can see from the TV chart, by that measure it's doing rather well. By bagging a place in the week's top ten, it's matched the feat of every previous season opener since 2005, bar 2015's *The Magician's Apprentice* (which just missed out, at number 13), even if the raw number of viewers is lower.

To play devil's advocate for a moment, one reason that it's become *slightly* easier to gain a higher place on the chart now than it was a few years ago, is because of the sharp decline of UK soaps. While there are still multiple episodes of *Coronation Street*, *Emmerdale* and *EastEnders* transmitted every week, the days when they had a virtual monopoly over the top end of the chart are long gone. Back in 2005, *The Christmas Invasion* took ninth place, with every other top ten position taken by *Coronation Street* and *EastEnders*. While the ITV soaps generally still chart fairly high, *EastEnders* rarely bothers the top 30 these days, leaving more opportunities for other TV shows to take the higher positions.

At the time of writing, ratings for *Flux*'s later chapters aren't available yet (we'll update you next issue), but we can report that *War of the Sontarans* achieved a consolidated rating of **5.13 million**. The only BBC shows to beat *Doctor Who* were once again *Strictly Come Dancing* and *Shetland*, and overall it was number 13 in the weekly chart. Despite a decline of 680,000 from the season opener, that's typical for a second episode, and it's good to see another solid rating and chart position. You know, I think this *Doctor Who* programme might have legs... **DWM**

Opposite page: The Doctor (Jodie Whittaker) aboard Karvanista's spaceship in *The Halloween Apocalypse*.

Right: General Logan (Gerald Kyd) in *War of the Sontarans*.

Below: Rochenda Sandall as Azure.

The benchmark for success has radically changed over the years.

TOP 30 PROGRAMMES

WEEK COVERING 25-31 OCTOBER 2021

Pos	**Programme** (channel, day)	**Rating** (millions)
1	**Strictly Come Dancing** (BBC One, Sat)	**10.57m**
2	**The Great British Bake Off** (Channel 4, Tue)	**9.15m**
3	**Strictly Come Dancing** (BBC One, Sun)	**8.72m**
4	**Coronation Street** (ITV, Mon)	**6.18m**
5	**Shetland** (BBC One, Wed)	**6.03m**
6	**The Long Call** (ITV, Mon)	**6.00m**
7	**Coronation Street** (ITV, Mon)	**5.85m**
8	**Doctor Who: The Halloween Apocalypse** (BBC One, Sun)	**5.81m**
9	**Coronation Street** (ITV, Wed)	**5.81m**
10	**Emmerdale** (ITV, Mon)	**5.75m**
11	**Coronation Street** (ITV, Fri)	**5.71m**
12	**Emmerdale** (ITV, Wed)	**5.42m**
13	**Coronation Street** (ITV, Wed)	**5.31m**
14	**Emmerdale** (ITV, Thu)	**5.18m**
15	**Blankety Blank** (BBC One, Sat)	**5.16m**
16	**Emmerdale** (ITV, Fri)	**5.12m**
17	**Angela Black** (ITV, Sun)	**5.00m**
18	**Showtrial** (BBC One, Sun)	**4.98m**
19	**Emmerdale** (ITV, Tue)	**4.95m**
20	**Emmerdale** (ITV, Thu)	**4.87m**
21	**The Larkins** (ITV, Sun)	**4.87m**
22	**Gogglebox** (Channel 4, Fri)	**4.73m**
23	**Countryfile** (BBC One, Sun)	**4.34m**
24	**BBC News at Six** (BBC One, Wed)	**4.32m**
25	**The Repair Shop** (BBC One, Wed)	**4.29m**
26	**The Outlaws** (BBC One, Mon)	**4.21m**
27	**The Long Call** (ITV, Tue)	**4.20m**
28	**Have I Got News for You** (BBC One, Fri)	**4.17m**
29	**BBC News at Six** (BBC One, Fri)	**4.14m**
30	**BBC News at Six** (BBC One, Tue)	**4.14m**

All ratings in this chart are consolidated figures, taking in 'live' viewers and recordings watched on televisions and other devices within seven days of transmission. The figures do not include repeat broadcasts, but do include +1 channels. All figures: BARB

In the Loop

After the epic events of *Flux*, the New Year's Day Special is the heartfelt tale of a girl standing in front of a boy… and a squad of Executioner Daleks.

Preview by **PAUL KIRKLEY**, **MARCUS HEARN** and **EMILY COOK**

Just when you think you've seen every kind of *Doctor Who* story there is, along comes… the festive romcom. Or, more specifically, what writer and showrunner Chris Chibnall calls an "intimate, standalone, time-loop romantic comedy" – with Daleks!

"The scale of *Flux* was so massive, it would have been naïve to think we could top the size of that finale with a New Year's Day Special," says Chris. "So we decided to go with a very different style of story."

The episode is set in a self-storage facility in Manchester, in the dying minutes of New Year's Eve. Nick, played by Adjani Salmon, has an odd habit of turning up at this exact time every year, desperate to put something in storage – much to the annoyance of the storage facility's owner, Sarah, played by actor and comedian Aisling Bea.

"Aisling has been on my *Doctor Who* wish list for a long time," explains Chris. "She's a stand-up comic, but she also writes, produces and acts. What a brilliant performer, so incredibly talented. We had a conversation with her, and I'm glad to say she jumped on board.

"Adjani is another triple threat, because he also writes, produces and directs. He did a YouTube series called *Dreaming Whilst Black*, which has become a BBC Three pilot. I think we're going to be seeing a lot of Adjani in the future, because he's just fantastic.

> **"We decided to go with a very different style of story."** CHRIS CHIBNALL

"What we wanted were two performers with very different energies, very different styles, who could come together and give the episode a unique flavour."

Of course, Nick and Sarah aren't the only ones in the building as the clock counts down to midnight. The Doctor, Yaz and Dan are also on the scene – along with a familiar foe.

"The episode is basically a romantic comedy where the obstacle to the romance is not only the characters themselves, but the threat of Daleks," says Chris. "But there's still a big, fun, sci-fi concept at the heart of it. It's got the range of tones, the range of scares, the range of humour and the range of mystery that you'd want on New Year's Day."

On top of that, it's also a time-loop adventure, inspired by the likes of *Groundhog Day* (1993) and *Palm Springs* (2020) – something that required "a lot of plotting, grids and cross-referencing," says Chris.

The episode was directed by newcomer Annetta Laufer, who loved the concept as soon as Chris pitched it to her. "Because the rest of the *Flux* series is so complex, I think this was a moment in which Chris could maybe unwind a little bit, and have a bit of fun," she says. "It's a more story-led, rather than action-led, episode. Even though there's action in there, it's not very visual effect-heavy, compared to the other episodes. So it's a nice contrast – a little bit of a palate-cleanser.

"I feel like we haven't seen Daleks in quite this way before," says Annetta. "It's a really fun way of presenting them. And then there's the whole romantic comedy element. A romantic comedy with Daleks is a really fun way to explore that genre, I think."

So how *do* you mix comedy and Daleks? "To be honest, you keep them apart!" says Chris, laughing.

You can't turn the Daleks into punchlines, agrees Annetta. "For me, one of the biggest challenges was that I wanted them to look threatening," →

Below left: Aisling Bea plays Sarah, the owner of the ELF storage facility.
Below right: Director Annetta Laufer (bottom left) prepares a shot in the storage facility location.
Opposite page: Yaz (Mandip Gill), the Doctor (Jodie Whittaker), Dan (John Bishop) and the Flux-damaged TARDIS.

POLICE PUBLIC CALL BOX
POLICE TELEPHONE

> “We had a detailed plan for lighting the Daleks – a lot of backlight and a lot of atmos.”
>
> ANNETTA LAUFER

Above: Something sinister is lurking in the storage facility.

Below: Recording a dynamic shot with Mandip Gill.

→ she says. “Robin Whenary, my director of photography, and I had a very detailed plan for lighting them – a lot of backlight and a lot of atmos, basically.

“The challenge, but also the joy, of *Doctor Who*, is the way it can move through so many styles and genres in such a short space of time,” she adds. “And this story is no different, in that you’ll have an intimate moment, and then a Dalek will appear, and then it will get comic... I feel like, in that way, this is *Doctor Who* at its best, where it’s just turning constantly, and embracing so many different genres.”

By *Doctor Who*’s standards – and certainly compared to the universe-spanning, dimension-hopping *Flux* – the story is very much a chamber piece, confined to a single location.

“That was a really good challenge,” says Annetta, who watched Russell T Davies’ 2008 episode *Midnight* in preparation. “I wanted to look at the chamber pieces that had been done on the show before, and what mileage you can get out of them. Compared to *Midnight*, we have more locations, and a bit more action. But what I got from that story was the emotional element, and the fear element. It’s really fun to take a minute to look at characters and relationships. I come from a drama and theatre background, so hopefully that plays to my strengths.”

“One of the big challenges for Annetta was to keep things visually interesting in the setting of the storage facility,” agrees Chris. “She rose to that challenge. The camera work is really mobile and fluid, and the whole episode is full of energy, colour and wit – the way the pace and the colours change for every time loop, for example. Annetta and Robin have done an incredible job of making the episode feel cinematic within its confines.

“This is Annetta’s first hour of broadcast television, and she’s absolutely nailed it,” adds Chris. “We’ve talked before about how we’ve tried to talent-spot emerging directors from their own short films, and Annetta is an example of this. We watched a number of her shorts,

“It got quite confusing at times...”

“I don’t think Yaz and Dan are very happy about landing in Manchester on New Year’s Eve,” says Mandip Gill. “We did a *lot* of running, and it got quite confusing at times – being trapped in a time loop, repeating the same scenes as it gets closer and closer to midnight. But Annetta, our director, was amazing. I kept having to ask her, ‘Which version’s this again?’, and she just knew straight away.

“I’m excited to see it. When you read it on paper, it’s hard to imagine what it’s going to look like. But it was good fun to film. It was great having Aisling Bea with us. She’s so funny. *So* funny. We had such a good time. Plus we get to fight the Daleks again!

“Do you know what was really weird?” she adds. “When I think about it now, I forget we filmed it in summer, because it felt like Christmas. We spent hours in a storage unit, in the dark. So basically I’ll have had two Christmases this year!”

“It’s every kid’s dream...”

“For me, as a kid, that was the real behind-the-couch moment in *Doctor Who* – when the Daleks came on,” says John Bishop – who goes up against Skaro’s deadliest for the first time in the New Year’s Day Special.

“I’ve always wondered why they were so scary, and it wasn’t until I was on set with them that I realised: it’s that word, *exterminate*. Any other word could have been used – ‘destroy’, ‘kill’, anything – but *exterminate*, when you hear it resonate in the room... Even though you know there’s a man called Barnaby in there, it’s still frightening.

“I know Aisling, of course, from the comedy circuit. I’ve gigged with Aisling, she’s great. So it was very strange to be doing something so totally different together.

“It’s a time-loop story, but underneath there’s a bit of a love story going on. It was challenging to do, because we filmed it in a bunker, basically, just outside of Cardiff. You’re in there for 12 hours a day, with no daylight, so you really got that sense of claustrophobia. But it’s every kid’s dream, isn’t it? To have a fight with a Dalek...”

including *The Arrival* [2018], which is about a woman coming to early 1960s Britain from the Caribbean, and *Afro Punk Girl* [2016], which is a story of survival in a post-apocalyptic landscape. Another one that impressed us was *Scarlet* [2016], which is beautiful, humane storytelling with real flair. Annetta’s got such humanity, warmth and visual style. She’s previously worked as an actor and a script supervisor. You can see the rigour, the diligence and her understanding of the form in everything she does.

“The credit for discovering Annetta should go to Sheena Bucktowonsing, who’s been our script editor and series script editor,” Chris continues. “This is the first episode that she’s produced. Annetta didn’t even have an agent when we approached her, but I think people will be clamouring after her now.”

“It’s quite difficult to get your first TV credit in this country,” says Annetta. “Particularly for me, as a woman of colour, it’s been very difficult to get my foot in the door. So this is life-changing. I actually get to do what is effectively a feature, with my stamp on it. That is such an amazing opportunity to be handed.”

Was she nervous? “I was absolutely terrified!” she says, laughing. “But also excited. Because it’s *Doctor Who*! It’s such an exciting world.”

It helped, she adds, that she was joining one of TV’s happiest ships. “Jodie, in particular, is like a captain. As soon as anyone new comes into the fold, she’s there to greet you with open arms. She just makes you feel at ease.”

Annetta also had a surprising – to her, at least – amount of input into the story. “When I came on board, I was expecting to just be handed a script, and to get on with making it. But Chris was still writing it, so it ended up being much more of a collaborative process, which was another thing that was really exciting for me.”

When Annetta joined the show, Aisling Bea was already attached to the episode. “Chris cast Aisling, and she’s brilliant in it,” she says. “She’s very funny. She has a very different energy to Jodie. She improvises a lot, she’s very fast, she was a joy to work with. Adjani is just the opposite – he’s very funny, but he’s super-chilled.”

It’s all very well telling the human guest stars what to do, but how do the Daleks take direction? “How they moved was a challenge, especially in the space we had – it was physically quite challenging,” admits Annetta. “But Barnaby [Edwards] and the other operators – not only were they a delight to work with, they were absolutely vital in helping me block the scenes. They’d go, ‘If I move like this, you get this kind of feeling from a Dalek...’ Even just slight movements, you go, ‘Ah, I can see, it’s almost like an attitude.’ I really relied on Barnaby for that.

“And the same with Nick Briggs [voice of the Daleks]. I initially thought, ‘Well, a Dalek sounds like a Dalek...’ But he could give slight intonations that changed the Dalek’s whole attitude. So yeah, they were an absolute joy to work with, the Daleks.”

Romance, comedy, adventure, time loops – and Daleks? What’s not to love, actually? **DWM**

Above: John Bishop relished the chance to appear in an episode with the Daleks.

Left inset: Producer Sheena Bucktowonsing.

Below: John, Jodie, Adjani Salmon and Mandip relax on location.

A Good Man Goes to War

Returning to direct *Doctor Who* for a second series, **JAMIE MAGNUS STONE** tells **EMILY COOK** how he marched onto a muddy battlefield to face familiar foes.

Below: Tim Blake Nelson as Looking Glass in the HBO series *Watchmen* (2019)

Bottom: Planning the shot of the Doctor and Yaz falling towards the TARDIS in *The Halloween Apocalypse.*

Opposite page top: Linx (Kevin Lindsay) in *The Time Warrior* (1973-74).

Opposite page main: Director Jamie Magnus Stone, pictured during the recording of *Flux*.

“I’ve been pretty much non-stop busy on *Doctor Who* since I last spoke to you,” says Jamie Magnus Stone.

Jamie last talked to Doctor Who Magazine in issue 553, discussing his work on the Master-reveal cliffhanger in *Spyfall* Part One (2020). That was his *Who* directorial debut.

“I felt a little bit more involved this year,” says Jamie. “Having already worked with Chris [Chibnall] on Series 12, it was nice to come in already knowing each other’s tastes and rhythms. We had a short-hand established this time. We spoke early on about *Watchmen*. We’d both just watched the first series and were geeking out about it. We were excited about that being serialised and spoke about how its different story strands are interwoven. I think there are influences from that in *Flux* as a result.”

Despite its serialised nature, Jamie describes each episode – or chapter, to be precise – as having an individual identity. “Chapter One is this whirlwind where we launch into the huge mystery of the Flux. It’s quite space orientated. You’re introducing loads of characters and everything gets kickstarted then left with a big cliffhanger. Chapter Two was like filming a period war film. Then Chapter Four felt like this largely contained Hammer-y, John Wyndham-y horror set in a little village.”

Director Azhur Saleem took on the remaining three chapters. “I got on really well with Az,” says Jamie. “We’d catch up whenever we could, have a pint and work out what the other one was doing. I think he shot a couple of bits and pieces that have gone into my episodes and vice versa. It’s one of the main things I love about *Doctor Who*, just how collaborative it is.”

At the start of shooting his block, Jamie’s crew was “in a state of flux” (pun intended) because of the pandemic. “We postponed the initial Liverpool shoot. I was meant to start quite early on and shoot at Enfield for real. I recce’d it but then Liverpool was ridden with the pandemic, so we had to re-find a lot of our Liverpool locations, like Dan’s house, in Cardiff.”

The restrictions imposed by COVID were “mostly a pain”, says Jamie, “but it did force ingenuity. We had to adapt and it led to some interesting outcomes. Because we weren’t able to film inside much, especially early on, it made us go outside a lot more. That’s something we’d normally avoid when filming in winter. We’d normally go somewhere sunny, like South Africa. But it was good to be forced to make use of our authentic locations, which are wet and Welsh. I actually really enjoyed being out in the elements. It looked great on camera. I think being outside more gave the series a different mood.”

A prime example of this is *War of the Sontarans.* “It was probably my favourite episode because it was so painful to work on,” he says, smiling. “We filmed it in November, December in a quarry in Wales in hurricane-level winds, rain and sleet. It was freezing cold. Loads of problems cropped up. It felt like going into battle every day. You’d put your 11 layers on – every piece of clothing I owned was covered in mud – and you’d march out into this battlefield with all your soldiers, your crew, who I always feel are like an army. The experience of making this episode felt like the story of the episode itself, where you’ve got this league of troops in war against unfathomable odds.

“But I felt the hardships of making it ended up on the screen in a really pleasing way,” Jamie continues. “When you watch it back, you can tell it’s got a grit to it. It looks really foggy and misty and wet and foreboding and harsh and it’s got this rainy, muddy quality that I think fitted the material well. So, although moment to moment maybe it wasn’t the most enjoyable shoot, I felt proud of everything we pulled out of that episode. After I’d warmed up.”

As soon as he found out he'd be working with the Sontarans, Jamie watched their first story for research. "I'm a big fan of *The Time Warrior* [1973-74]. Maybe it's because of shooting on film, but there's a grain and grittiness to it which gives an authentically period texture. I wanted to capture that in my episode. I love the mixture of sci-fi and history."

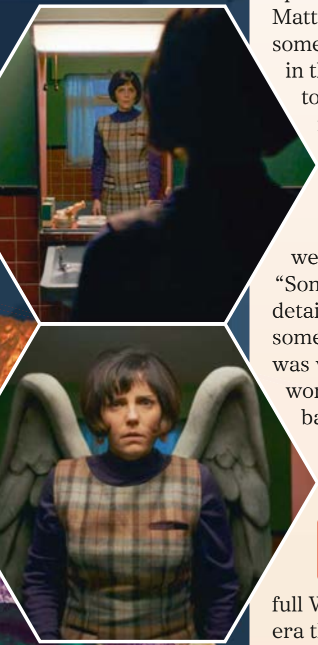
Combining those genres resulted in the memorable image of a Sontaran on horseback. "I fought for that horse," says Jamie proudly. He shows us the 'Crimean Horse Plan' document he put together to present his idea to Chris. "I did a very rough-and-ready Photoshop of a classic Sontaran toy on a horse with an explanation of why I thought it'd be a fun way of introducing them.

"In the first draft of the script, when the first Sontaran patrol arrived, there were thousands of them," Jamie explains. "I knew we wouldn't be able to spend loads on having thousands of Sontarans at the start *and* in the army scenes later, so I thought it'd be better to keep our powder →

> "We'd normally go somewhere sunny, like South Africa. But it was good to be forced to make use of our authentic locations, which are wet and Welsh."

Right: The alien army prepares for battle in *War of the Sontarans*.

Below: These impressive scenes in *War of the Sontarans* were achieved using CGI.



Bottom: Claire (Annabel Scholey) gets a nasty shock when she looks in the mirror in *Village of the Angels*.

→ dry and save that larger-scale reveal. But as a means of compensating and still giving their arrival impact – and given this episode's a period piece – I thought, 'Bung them on a horse!'

"Sontarans are wee guys, but if you put one on horseback and have the camera look up at him, you get this imposing, strong image. Thankfully Chris liked the idea. I wanted more horses than we ended up with, but [executive producer] Matt Strevens did manage to get some horses in the crowd duplication in the big battle scene. I'm grateful to [visual effects company] DNEG for doing such an amazing job and to the producers for having the faith to go big and give that episode the scale it needed."

> "In this case the script just said something like, 'And the Sontarans fight the British'!"

The Sontaran battle sequences were some of Jamie's favourite set-pieces to direct. "Sometimes Chris is particular in the script and the details are important. But in this case the script just said something like, 'And the Sontarans fight the British'! It was very open to interpretation. So I had a great time working out the Sontarans versus British fighting, doing bayonet charges, making it feel as visceral and violent as possible, in a way which is suitable for kids and not glorifying war."

Of course, the Sontarans weren't the only returning monsters Jamie had to contend with this series. "It was a big honour to do the first full Weeping Angels episode in so long. Of the revived era they must be the most revered of the new creatures. They're such a modern classic, so it was quite a daunting prospect as well, but I really enjoyed it. There's an eeriness about them on set. Sometimes they're real and we have a performer there, and sometimes they're statues. I found that whenever I'm approaching one I can never quite be sure if it's going to move."

Jamie considers the Weeping Angels to be more of an editor's villain. "Their rhythms and movements are so dictated by the cutting," he explains. "But, wherever possible, I did want to catch the audience off-guard and get a sense of the Angels moving without it always being a result of the edit.

"The Weeping Angels don't just move when you blink, they also move when you look away. So I tried to find moments where we could be with a character who takes their mind off the Angels. You look away with them, then all of a sudden you look back in the same shot and the Angel's moved. It was a little fiddly to do because the statues are quite unwieldy to move around, but we did it."

Jamie talks us through the choreography. "At the start of one shot, it's an Angel statue. Then when the camera moves away, some people run in behind the camera and remove that statue. Meanwhile, one of our Angel actors comes in behind the camera and gets into a new position by the time the camera comes back around. I enjoyed the dance of that and working it all out."

Another carefully orchestrated, smaller set-piece involved a trick-mirror shot.

"It's something I've always wanted to have a go at," says Jamie. "When Claire [Annabel Scholey] realises she has an Angel in her mind, stone dust starts to drip from her eye, so she runs off to the bathroom to check herself out in the mirror. We had Annabel behind a mirror which was a cut-out in a fake wall, then an Annabel double in front of the camera playing the back of her head. We had to get the two actors perfectly in sync in this one shot so the camera

Blake's Bonus

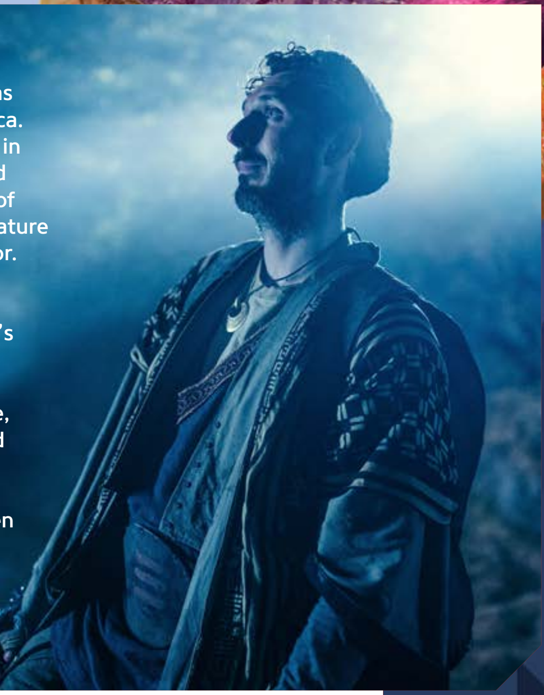
Unusually for *Doctor Who*, at the end of *Village of the Angels* there's an additional scene that interrupts the credits.

"When I was given the pages for that scene, I had no idea where they were meant to go in the episode because they didn't have any scene numbers," recalls Jamie. "Those scenes kind of existed almost like a separate script and it was just like, 'Here you go, shoot these and we'll put them in later.'

"We filmed it outside of the main shoot, which I quite enjoyed doing because it meant I didn't need to keep a million things floating. It was just these ten pages and two days to shoot them, so it actually felt more like making a little short film."

The scene stars Jacob Anderson as Vinder and Blake Harrison as Namaca. "There's this second story going on in the background between Vinder and Namaca," Jamie explains. "It's one of the few scenes in this episode to feature Blake. I really admire him as an actor.

"He brought a real depth to Namaca, and that feeling of someone who's a desperate refugee trying to outrun this overwhelming force, someone who's had his hope in Azure dashed and this realisation that he's been tricked and manipulated. I thought Blake played it so beautifully. We were shooting in a quarry in the cold, but he really brought it."



could pass over the double's head and into Annabel's face as she washes. Then she has this dawning realisation that she's got wings sprouting. It was really lovely to be able to shoot it in this nicely authored, unbroken way. Most people won't realise all the steps that were involved. Hopefully they won't notice, it'll just feel right. I'm really proud of that set-piece. Annabel was fantastic in it."

Having the opportunity to develop guest characters' storylines in greater depth was, according to Jamie, one of the key benefits of telling a serialised story. "You also have longer to let the series' mysteries grow organically. You don't need to reset everything back to normal by the end of each episode. You can have juicy cliffhangers. I like the fact that events can have more far-reaching consequences. You can cause a massive problem for the Doctor in episode two and you're still feeling the ripple effects in episode four or five or six.

"Chris has such a wild imagination and always keeps us guessing with his scripts," Jamie adds. "Even when you've got one in hand and you think you know where it's going, you'll get to the end and there'll be some strange cliffhanger that you could never have predicted and have no idea where it's going next. Then the next episode will shoot off somewhere else entirely." **DWM**

Above left inset: Vinder (Jacob Anderson) in *Village of the Angels*.

Above right: Namaca (Blake Harrison) in *Village of the Angels*.

Below: Jamie directs a scene with a Weeping Angel.

Once Direction

AZHUR SALEEM tells **PAUL KIRKLEY** why he was more than happy to be thrown in at the deep end for his TV directing debut.

"I kind of love jumping in with both feet," says Azhur Saleem. Which is just as well, as starting your TV directing career with three of the most ambitious episodes of the most demanding show on television – in the middle of a global pandemic – is quite the baptism of fire.

"You just have to do it," he says, smiling. "You don't have time to worry about it. I love that *Doctor Who* is so huge, with such a massive fan base. But you kind of have to not think about that, because it would cripple you in terms of your confidence. You just have to do what feels right for the story and take it one day at a time."

With a showreel of half-a-dozen short films, plus TV experience as a second unit director, would Azhur agree that taking charge of Chapters Three, Five and Six of *Flux* – described by executive producer Matt Strevens in the last issue of **Doctor Who Magazine** as "a new and ambitious form of storytelling we haven't really done before" – marks a major step up for his career?

"Yes and no," he replies. "It's one of those things where it's been ten years in the making to become an overnight success. I'd been doing a lot of short films, always thinking: 'This is the one that's going to be my big break.' And you just have to keep going until that does happen.

"I mean, there was a point when I was standing on set, looking around and thinking: 'This is so amazing,'" he admits. "It was in Williamson's tunnels, and there were Sontarans, all the cast were getting their hair and make-up done, and I was like, 'I'm so lucky to be doing this.' But at the same time, it was no different to making my short films, really. It was just bigger. At the end of the day, you're just telling a story."

Which isn't to say it was a stroll in the park… "The hardest bit is the relentless pressure," says Azhur. "Once it starts, it does not stop. We ended up shooting for 15 weeks, which I believe is *Doctor Who*'s longest ever block. So you have to have stamina – just roll up your sleeves and do it. There's no point in complaining or freaking out. You just deal with it with a smile on your face. I don't know where I get it from, but people tell me that I seem quite unflappable…"

As a child growing up in Manchester, where his father owned a clothing warehouse and his mum worked as a beauty therapist, Azhur's earliest ambition was to be an animator. "I soon realised I don't have the patience to create three seconds of film a day," he grins. "But it's through that that I got into filmmaking. I was one of those kids who was making little films at 12 years old."

Like many a child of his generation, Azhur's eyes were first opened to the wonder of cinema by Steven Spielberg. "I remember going to see *Jurassic Park* and being amazed at the reaction from the audience – that whole relationship between what was happening on screen, and the people around me screaming and laughing. It was also the first time I noticed the director's credit. I remember walking out of the cinema and saying, 'Mum, I want to be a director.' And that was it."

After studying media production at university, Azhur won a place at the London Film School. Was it unfashionable, among his fellow auteurs, to be a fan of genre filmmaking – to be more into Spielberg than Scorsese? "You're not even supposed to be into Scorsese, you're supposed to be into Godard," he says, laughing. "And I love those films as well, of course. But yeah, science fiction was a bit of a dirty word. I mean, my graduation film ended up being a sort of Mike Leigh kitchen-sink drama. So it took me a while to find my voice, which is partly what making short films is all about."

Was he much of a *Doctor Who* fan? "In my head, I thought it was a bit, like… low budget," admits Azhur, a little sheepishly. "But then my friend, who's a big fan, got me to watch a whole load of Matt Smith episodes over a long weekend, and I was like, 'This is amazing!'"

Opposite page main: Director Azhur Saleem.

Below: Azhur on set the set of *Survivors of the Flux* with Steve Oram (as Williamson), Mandip Gill (Yaz) and Kevin McNally (Professor Jericho).

Opposite page top: Director Alice Troughton on the set of the 2008 episode *Midnight*.

Opposite page bottom: A poster for Azhur's short film *Muse* (2020).

> "I don't know where I get it from, but most people tell me that I seem quite unflappable."

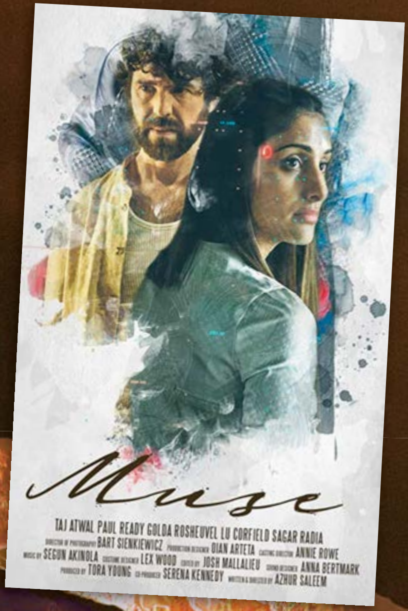
He was encouraged to apply for the show by his directing mentor, Alice Troughton – a veteran of *Doctor Who* (*The Doctor's Daughter*, *Midnight*), *Torchwood* and *The Sarah Jane Adventures*. "I was working for Alice as a second unit director on [the Channel 4 thriller] *Baghdad Central*, and she said, 'You really need to speak to Nikki [co-executive producer Nikki Wilson],'" he recalls.

At the same time, resident *Who* composer Segun Akinola, who'd scored Azhur's short film *Muse*, also recommended him to showrunner Chris Chibnall.

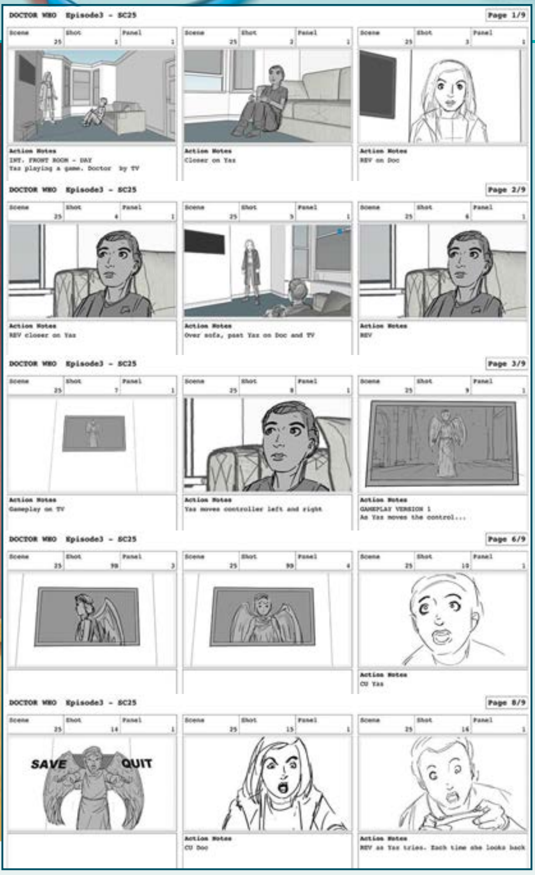
"So those two both helped get me in the door," says Azhur.

An edgy sci-fi thriller starring *Line of Duty*'s Taj Atwal and *Motherland*'s Paul Ready, *Muse* proved the perfect calling card for *Doctor Who*.

"I remember in my interview, Chris saying, 'You get sci-fi, you understand it.' I think that's a big thing – you have to have a love for the genre. I'm also quite a visual person, and I was ambitious in what I wanted to achieve, which Chris really liked. There's a Twitter account called Perfect Doctor Who Shots (*@DWPerfectShots*), and I want to get on there!" →


Muse
TAJ ATWAL PAUL READY GOLDA ROSHEUVEL LU CORFIELD SAGAR RADIA
DIRECTOR OF PHOTOGRAPHY BART SIENKIEWICZ PRODUCTION DESIGNER OIAN ARTETA CASTING DIRECTOR ANNIE ROWE
MUSIC BY SEGUN AKINOLA COSTUME DESIGNER LEX WOOD EDITED BY JOSH MALLALIEU SOUND DESIGNER ANNA BERTMARK
PRODUCED BY TORA YOUNG CO-PRODUCER SERENA KENNEDY WRITTEN & DIRECTED BY AZHUR SALEEM

Azhur Saleem


DOCTOR WHO Episode3 - SC25
Page 1/9
Scene 25 Shot 1 Panel 1
Action Notes
INT. FRONT ROOM - DAY
Yaz playing a game. Doctor by TV
Scene 25 Shot 2 Panel 1
Action Notes
Closer on Yaz
Scene 25 Shot 3 Panel 1
Action Notes
REV on Doc
DOCTOR WHO Episode3 - SC25
Page 2/9
Scene 25 Shot 4 Panel 1
Action Notes
REV closer on Yaz
Scene 25 Shot 5 Panel 1
Action Notes
Over sofa, past Yaz on Doc and TV
Scene 25 Shot 6 Panel 1
Action Notes
REV
DOCTOR WHO Episode3 - SC25
Page 3/9
Scene 25 Shot 7 Panel 1
Action Notes
Gameplay on TV
Scene 25 Shot 8 Panel 1
Action Notes
Yaz moves controller left and right
Scene 25 Shot 9 Panel 1
Action Notes
GAMEPLAY VERSION 1
As Yaz moves the control...
DOCTOR WHO Episode3 - SC25
Page 6/9
Scene 25 Shot 9B Panel 3
Scene 25 Shot 9B Panel 4
Scene 25 Shot 10 Panel 1
Action Notes
CU Yaz
DOCTOR WHO Episode3 - SC25
Page 8/9
Scene 25 Shot 14 Panel 1
SAVE
QUIT
Scene 25 Shot 15 Panel 1
Action Notes
CU Doc
Scene 25 Shot 16 Panel 1
Action Notes
REV as Yaz tries. Each time she looks back

Above left: Yaz attempts to destroy a Weeping Angel by smashing a games console in *Once, Upon Time*.

Above right: A storyboard for the sequence in *Once, Upon Time* in which the Angel manifests from Yaz's video game.

Below: A floorplan and storyboard for a *Flux* fight scene.

→ Having landed the gig, Azhur's first day on the job saw him tackling the sequence from *Once, Upon Time* in which a Weeping Angel emerges from a video game to terrorise Yaz in her living room.

"That was very much being thrown in at the deep end," he says, nodding. "The Weeping Angels are actually really hard to film with. You almost have to reverse your thinking – because they move when you're not looking, and the actual construction of shots of that is quite difficult. You're thinking about the spaces in between, which you're not normally thinking about. The practical thing of moving them around in a small space is quite a challenge as well. But it's all about keeping up the level of fear and terror. Because everybody loves the Weeping Angels, and talks about how terrified they are of them. So you're kind of thinking, 'God, I hope this holds up...'"

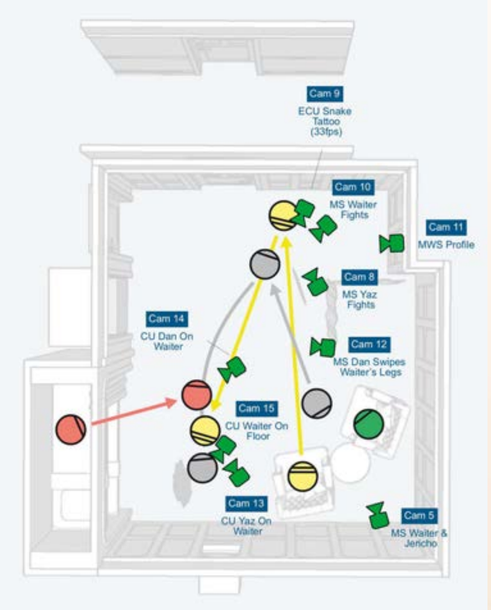
> "The Weeping Angels are actually very hard to film with."

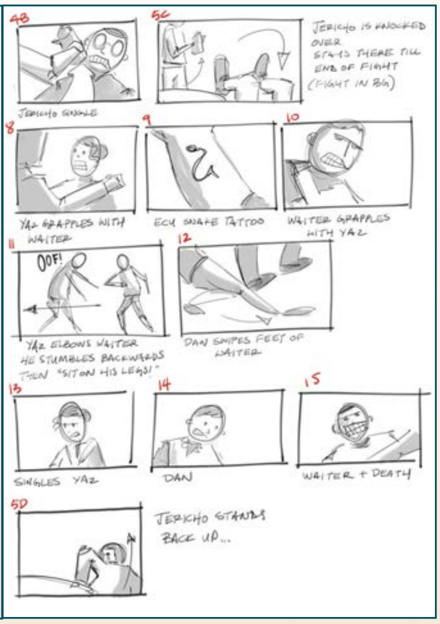
What kind of director would Azhur say he is? "Some people are actors' directors, and others are really good with the technical stuff – VFX and stunts and things like that. I'd say I'm very much down the middle. I love working with actors – but I also love blowing stuff up!

"I think my favourite stuff on the whole shoot was with Jodie and Barbara [Flynn, playing Awsok] in episode five," he adds. "That was about taking all the effects and everything away, and just concentrating on two actors in a room, both showing such amazing range.

"Jodie was like, 'I really need to be on my game, because it's Barbara Flynn.' And what was really lovely, just from a personal point of view, was Barbara saying it was the most fun she's had on set in years. She was like, 'You're putting me through my paces, but in a good way.' Because I think guest actors, no matter how experienced they are, can be nervous coming onto *Doctor Who*. Because it's *Doctor Who*!"

Did Barbara appreciate the significance of playing, effectively, Doctor Who's mum?

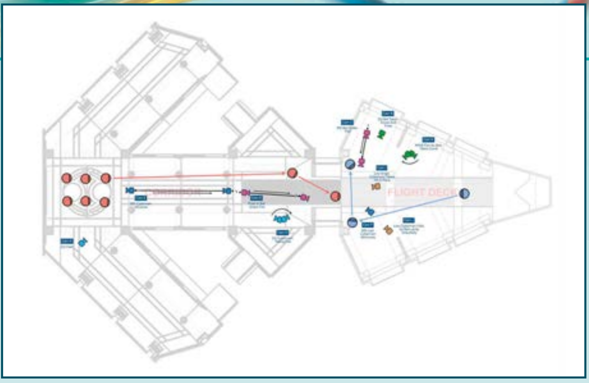

Cam 9
ECU Snake Tattoo (33fps)
Cam 10
MS Waiter Fights
Cam 11
MWS Profile
Cam 8
MS Yaz Fights
Cam 14
CU Dan On Waiter
Cam 12
MS Dan Swipes Waiter's Legs
Cam 15
CU Waiter On Floor
Cam 13
CU Yaz On Waiter
Cam 5
MS Waiter & Jericho


4B
JERICHO SINGLE
5C
JERICHO IS KNOCKED OVER
STAYS THERE TILL END OF FIGHT
(FIGHT IN BG)
8
YAZ GRAPPLES WITH WAITER
9
ECU SNAKE TATTOO
10
WAITER GRAPPLES WITH YAZ
11
OOF!
YAZ ELBOWS WAITER
HE STUMBLES BACKWARDS
THEN "SIT ON HIS LEGS!"
12
DAN SWIPES FEET OF WAITER
13
SINGLES YAZ
14
DAN
15
WAITER + DEATH
5D
JERICHO STANDS BACK UP...

"Yeah, and she played it so well," says Azhur. "Because for me and for the actors, those scenes... It's a mother and daughter having an argument, right? On a much grander scale, but that, in essence, is what it's about. It was really lovely to see Barbara and Jodie bonding off-camera, too."

Though he liaised with fellow series 13 director Jamie Magnus Stone, Azhur was under no pressure to conform to a house style. "I did ask about that, and Chris and Nikki and Matt said, 'No no, we want our directors to put their own stamp on it.'

"For example, for the 1900s strand with Yaz, Jericho and Dan in episode five, we used these antique Russian camera lenses, which gave it this amazing texture: you can see the light flares, and this weird effect where it goes slightly out of focus on the edges. I think they were the same type of lens they used on *Raiders of the Lost Ark*. So that kind of thing is very much encouraged. It's like: 'What do you want to do to make this your own story?'"



As befits a one-time wannabe animator, Azhur likes to plan with a pencil and paper, including producing his own storyboards. "I tend to think in pictures, and I just find it a lot easier to quickly sketch something than trying to explain it," he says. "I like to draw storyboards, and also floorplans. It just helps me communicate my vision down the line."

Having proved his mettle on *Doctor Who*, Azhur is now in the middle of directing six episodes of Neil Gaiman's *Anansi Boys* for Amazon Studios. Meanwhile, with effects and grading work continuing, he says the first time he'll see the finished version of *Flux* Chapter Six, in particular, will probably be when it goes out on BBC One. "I'm excited for people to see it," he says. "Even the reaction to the trailer was amazing." His parents will be bursting with pride, too. "They'll definitely be putting it on Facebook," he says, laughing.

So he's enjoyed his immersion in the mad world of *Doctor Who*?

"Mad is a good way of putting it," says Azhur. "It's pretty full on. But it was amazing. Hand on heart, it's one of the best times I've had on set. And I think a lot of that is down to Jodie. She just has such an amazing attitude, which creates this great family atmosphere.

"There's no other show like it," he adds. "It's the fact you get to spend the morning on a spaceship and by the end of the day you're in a UNIT lab in the 1960s... There's sci-fi, there's history, you're going from drama to comedy to suspense and horror... It's just fantastic." **DWM**

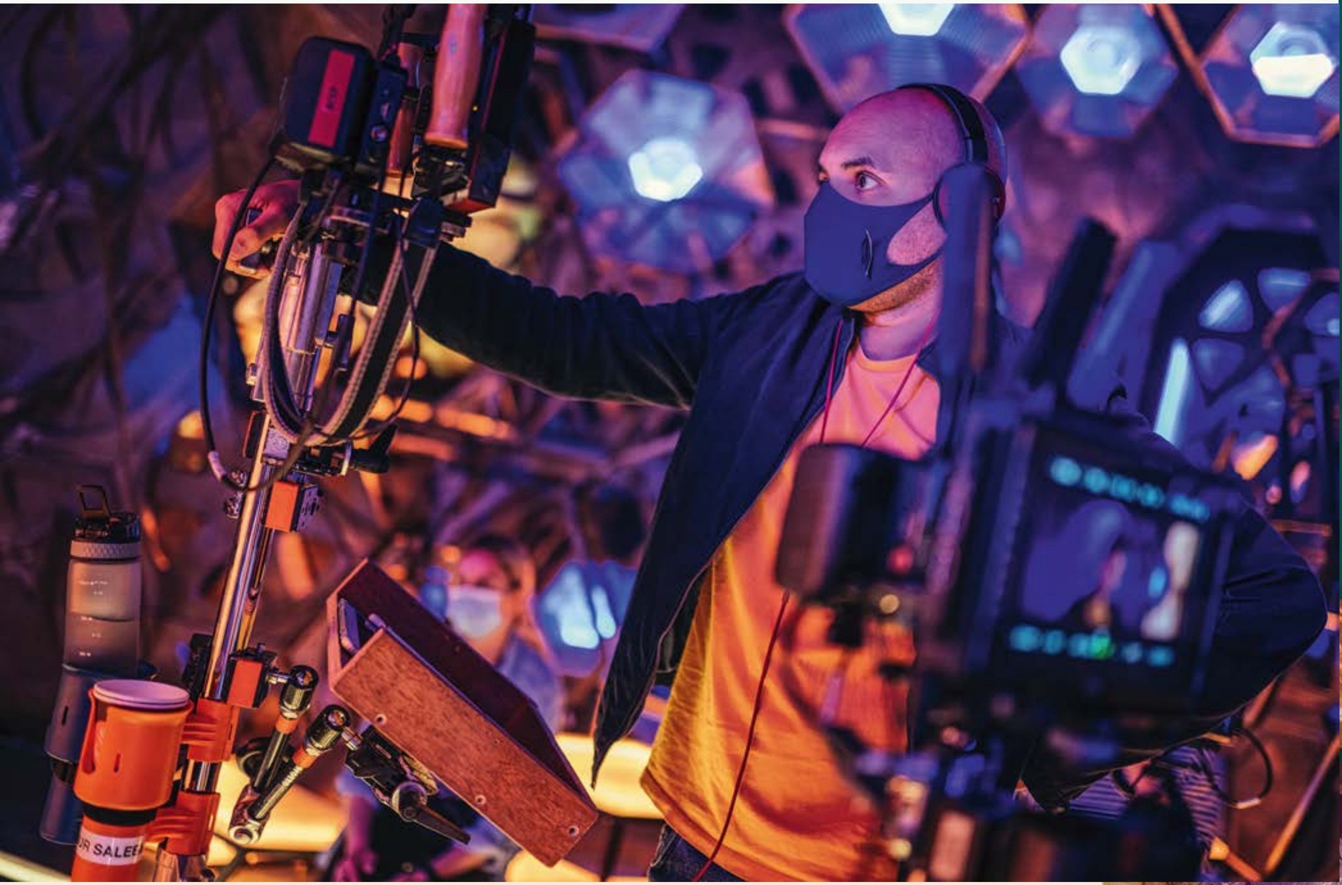
Mirror Images

Azhur didn't just direct Jodie Whittaker's Time Lord – he also got to work with Jo Martin's Fugitive Doctor, who returned to the show in *Once, Upon Time*.

"She's amazing," says Azhur. "And what was lovely was, when she walked on set, in her costume, there was this kind of... reverence. Everyone just went quiet. It was only one day, but it was so great.

"I learned a lot about the relationship between the two Doctors, and what it means. And it was great to see them playing off each other. When we were doing the mirror scene, it was Martin, the camera op, who said: 'We can just do this the old-fashioned way, with Jo and Jodie standing next to each other, and mirroring each other's moves.' A simple thing like that was such a joy to witness."

The Fugitive Doctor, Doctor Ruth, Doc Martin... whatever you want to call her, she's become instantly recognisable, hasn't she? "Absolutely," says Azhur. s"And her voice – the way she intones her words, it's just so cool. Some lines she would say, it would become like an earworm. It just sits in your head."



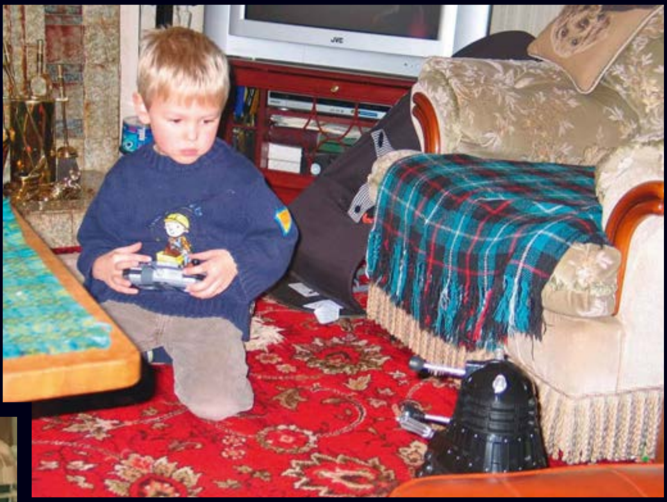
Above left: A spaceship floorplan.

Above right: The Doctor sees a reflection of her past self (Jo Martin).

Left: "There's no other show like it," says Azhur of *Doctor Who*.

COLLECTIVITY

CAROLE ANN
star of
"DR. WHO" serial on B.B.C.
is making a
PERSON
PPEARAN
GAMAG
Book Dep
DALEK



POLICE BOX
DOCTOR WHO

THE TARDIS
POLICE BOX
DOCTOR WHO
POLICE PUBLIC CALL BOX

8 PIECES INSIDE
PLUS STICKERS
DOCTOR WHO SELECTION BOX

Christmas Presents

For some fans, the passion for collecting *Doctor Who* books and toys began with childhood Christmas presents. JAMIE LENMAN sneaks a peek at some of the gifts under the tree...

Of all the things we think of as we head into the holiday season, Daleks are pretty low on the list. There can be few people who would welcome a crack team of Skarosian war machines appearing in their living rooms just before the turkey dinner – although it does sound suspiciously like an abandoned Russell T Davies script.

"I think the Daleks are the opposite of what you'd associate Christmas with, but that's the beauty of *Doctor Who*," says Matthew Holmes of Lancashire. "It's such a bonkers show that the Daleks can be involved with the festivities and it still feels perfect."

An avid viewer from the age of nine, Matt was only too happy to have his home invaded on a winter's morning in 2010. "I unwrapped a particularly large present that turned out to be an indistinct cardboard box. Opening that up, I got the shock of my life to find all of the new paradigm Daleks waiting for me, my own little army. The full rainbow, along with the gorgeous 'Ironsides'. I think I ignored all of my other gifts on finding them."

Matthew suspects the present may have been a desperate attempt at mitigating the incessant Dalek-chatter prompted by the broadcast of *Victory of the Daleks* the previous April. "To see the 'paradigms', including an orange one – my favourite colour! I don't think I stopped talking about them all year. My parents must have grown bored and bought me the toy versions to keep me quiet!"

But it's not just the bright colours that make Daleks so accidentally Christmassy. It's also their ever-so-slightly Christmas tree shape that makes them such a cracking stocking-filler – even if you're too young to know what a Dalek actually is.

"Christmas presents played a huge role in shaping my love of *Doctor Who*, whether it's the action figures of Tom Baker and David Tennant, or the first 'classic' DVDs I ever owned," says Dan Alsop of Bristol. "However, the earliest *Doctor Who* Christmas present I can find evidence of is the large radio-controlled Dalek Sec from my grandparents in 2006, when I was five." Photos of a young Dan show him utterly entranced with the sleek black alien tank, almost as big as himself. "It's quite difficult to remember exactly what I thought of it, but I do know that I definitely enjoyed playing with it at the time," he says. "I think it really shows that there's something →

BBC
5+
HIGHLY DETAILED ACTION FIGURE!
FULLY POSEABLE!
DOCTOR WHO
ALEK STRATEGIST
WARNING: CHOKING HAZARD — Small parts

Opposite page, left to right, top to bottom: Carole Ann Ford signs copies of *The Dalek Book* at the Gamages department store in London on 28 November 1964; K9 slippers by ThinkGeek; Dan Alsop with his radio-controlled Dalek Sec in 2006; a TARDIS snow globe; some of David Laverty's Character Options action figures; *Doctor Who*-themed Christmas stockings from ThinkGeek; an illustration from the *Doctor Who Annual 1971* story *A Universe Called Fred*; a *Doctor Who* chocolate selection box from 2011 by Bon Bon Buddies.

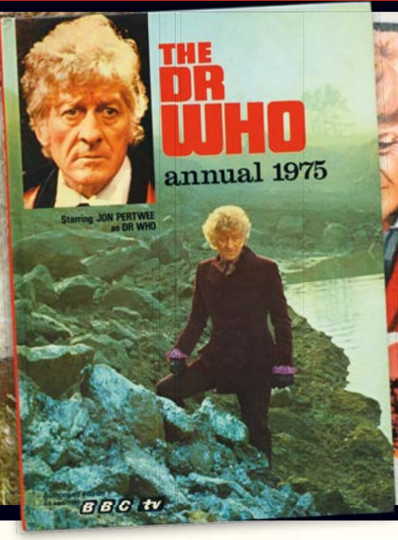
Top right: A glass TARDIS tree ornament by Kurt S Adler, Inc.

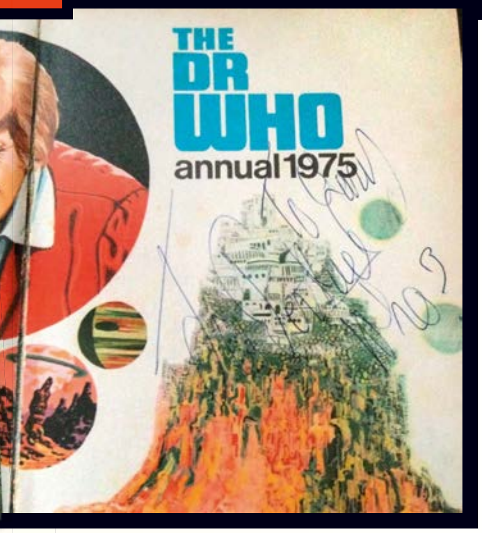
Above right: Collector Matt Holmes.

Above right inset: Young Dan Alsop with his treasured Christmas gift.

Right: The Ironside Dalek action figure by Character Options. Photo © Joe McIntyre.

Far right: The Dalek Strategist action figure by Character Options.


THE DR WHO
annual 1975
Starring JON PERTWEE as DR WHO
BBC tv


THE DR WHO
annual 1975

> “Christmas 1974 was when I received my first annual.” **Gary Pearce**

→ in the programme for everyone, even if you don’t watch it yet!”

“Christmas 1976 was a Dalek Christmas for me,” says Martin O’Gorman from Kingston upon Thames. “My earliest *Who* memory is of watching the *Planet of the Spiders* omnibus at Christmas 1974. Then, once Tom Baker started in the role, I became a ‘proper’ fan at the tender age of four.” As Yuletide approached, there was one item that featured heavily on young Martin’s agenda. “I recall seeing the Palitoy Talking Daleks in the local toy shop or the Blackpool exhibition,” he says. “That amazing artwork and the wonderful *DALEK* lettering on the box couldn’t have escaped my attention, so there were several months of parent-pestering involved.”

Although a myriad toy Daleks had flooded the market during Dalekmania in the 1960s, Palitoy’s red or silver versions were the first that could audibly threaten to kill you – sometimes from inside the packaging. “I was shocked – then delighted – when one of the carefully wrapped boxes that I was manhandling at some horrendously early hour on Christmas morning suddenly shrieked ‘YOU-WILL-OBEY!’ at me,” says Martin. “Accidentally pressing the top of the box had activated the angry Dalek within. I think my parents had grown weary of the constant metallic shouting by Boxing Day, but they didn’t let on.”

For those who favour a quieter Christmas, the *Doctor Who* annual has been cascading down the chimney for over 50 years, with of course one or two gaps in the schedule. “Christmas 1974 was when I received my first annual – I was seven years old,” says Gary Pearce of Taunton.

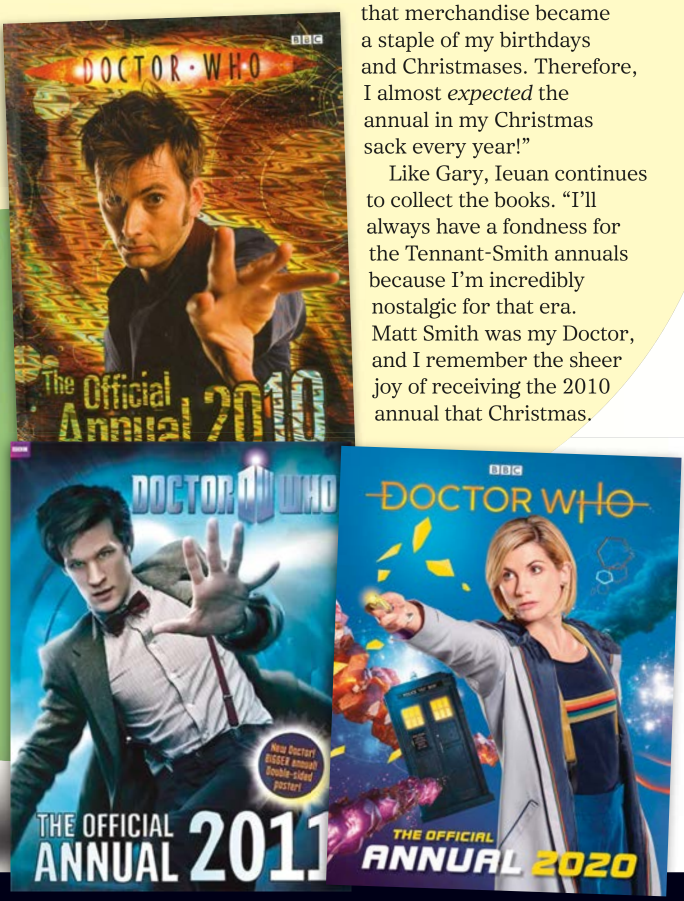
“I didn’t read it all at once; it was savoured over the following week. I was quite mystified over some of the illustrations, though – they were somewhat scary.”

Luckily, the bizarre imagery adorning many of the 1970s books wasn’t enough to put Gary off, and they became a Christmas tradition for him. “I received each subsequent annual up to when they stopped,” he says. “I’ve managed to obtain the missing ones over the years but only, finally, got hold of the ‘Pink Pertwee’ annual [published in 1970] a couple of years ago. Collection complete!”

Even now, the annuals continue to fascinate and delight fans, who look forward to seeing that familiar rectangular shape under the tree. “I’ve been a fan since 2008 and have grown up with the show,” says Ieuan Jones of Uckfield. “I became so obsessed that merchandise became a staple of my birthdays and Christmases. Therefore, I almost *expected* the annual in my Christmas sack every year!”

Like Gary, Ieuan continues to collect the books. “I’ll always have a fondness for the Tennant-Smith annuals because I’m incredibly nostalgic for that era. Matt Smith was my Doctor, and I remember the sheer joy of receiving the 2010 annual that Christmas.

BBC TALKING DALEK
YOU WILL OBEY!
Palitoy
bradgate
Uses 2HP7 batteries. Not included.
© 1975 British Broadcasting Corporation. Made in Hong Kong


DOCTOR WHO
The Official Annual 2010
DOCTOR WHO
THE OFFICIAL ANNUAL 2011
New Doctor! BIGGER annual! Double-sided poster!
DOCTOR WHO
THE OFFICIAL ANNUAL 2020

Top left: Martin O’Gorman’s battered Palitoy Dalek.

Top centre: The *Dr Who Annual 1975* (World Distributors, 1974).

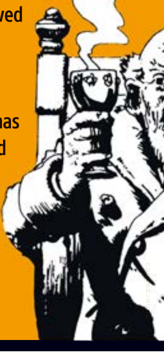
Top right: Gary Pearce’s annual, autographed by Jon Pertwee.

Above right inset: Collector Gary Pearce.

Right: Palitoy’s Talking Dalek was first released in 1975.

Far right: The annuals for 2010, 2011 and 2020, published by Penguin.

BON VOYAGE



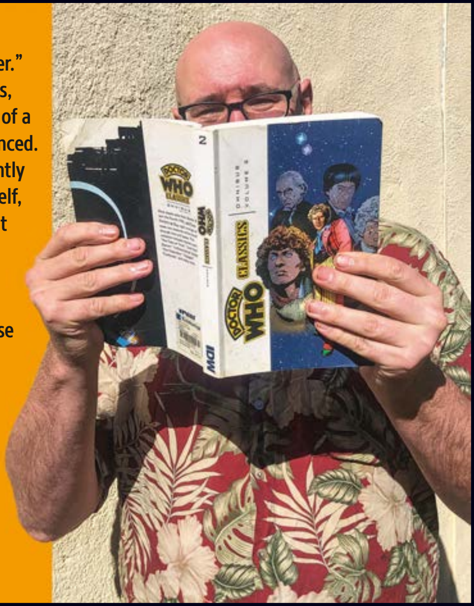
Does a story have to be Christmas-themed to be considered a festive feature? Rob Cave of Santa Monica doesn't think so. "My favourite *Doctor Who* Christmas present I ever received was the *Voyager* graphic novel," he says. "It was like a *Doctor Who* Christmas Special a decade and a half before there were *Doctor Who* Christmas Specials, and easily the best Sixth Doctor story to boot."

Originally serialised in **Doctor Who Magazine** throughout 1984, *Voyager* has since been collected and released in several graphic novels, the first in 1989.

"I think it was Boxing Day when I sat down to read the story on the sofa next to the Christmas tree," says Rob. "I was blown away by the accuracy and detail of John Ridgway's art, but what really got me was the epic scale and ambition of Steve Parkhouse's script – there was a real sense of threat and danger."

Is the character of Astrolabus, with his long white beard, a bit of a Santa stand-in? Rob isn't convinced.

"There isn't anything inherently Christmassy about the story itself, but it's a Christmas story in that I first read it at Christmas, and that's an association that persists in the fringes of my memory," he says. "Like all those Bond films I saw over countless Christmases, I don't necessarily think of Christmas on each subsequent viewing. But that warm glow of excitement, of specialness associated with reading *Voyager* for the first time will always remain, like a ghost of Christmases past."



In terms of the most recent annuals with Jodie Whittaker, I've also loved those. I think I'm now at an age where I can just appreciate that we, as fans, still have something to collect annually – excuse my pun!" Did Ieuan read the whole thing on Christmas Day or did he savour it slowly, like Gary? "Boxing Days would be spent reading through the whole thing," he says. "Christmas Day was exclusively for the action figures!"

Ah, action figures – doomed to be trodden on by a sleepy uncle and lose all their accessories before the Queen's speech comes on telly. Truly, we're living in a golden age of action figures, but it wasn't always so, as Big Finish actor and genuine Time Lord Seán Carlsen tells us. "I adored the Fourth Doctor and he was a hugely important part of my childhood, so when I became aware that a *Doctor Who* action figure complete with TARDIS was suddenly available in the shops, that was, as they say, all I wanted for Christmas."

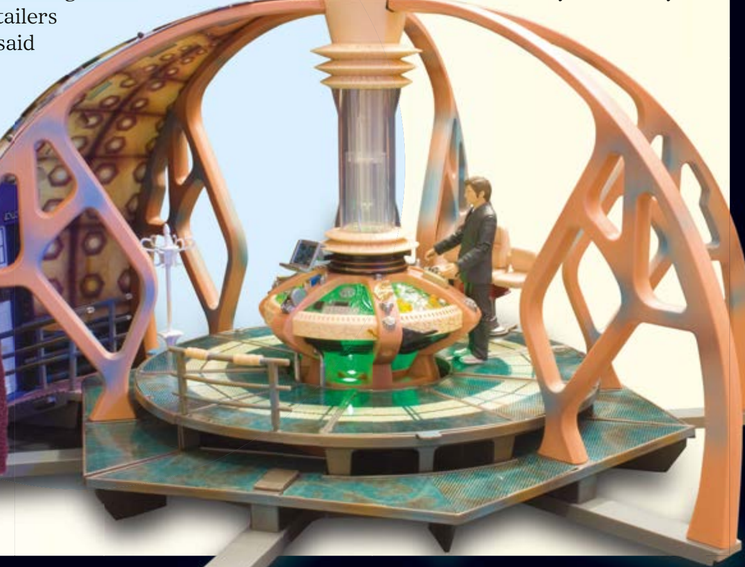
But Seán was left confused by the likeness on Denys Fisher's infamous 1976 Tom Baker doll, which was perhaps even less representative than some of the pictures in the annuals. "When I unwrapped what I felt sure was the Doctor, I do remember thinking he didn't look that much like the Doctor I was so familiar with. But I pushed the thought from my mind and enjoyed many happy years having adventures with him and the TARDIS."

Obviously, you can't have the Doctor without the TARDIS, and by the time of the show's revival, fans could re-enact the most recent Christmas Special with Character Options' spectacular playset. "I remember getting that year's bestseller, the Tenth Doctor's TARDIS playset, from my parents and grandparents. It's something I still treasure today," says Norfolk's Luke Whitehouse. "It was amazing to sit there building the TARDIS set on Boxing Day, a day after seeing David Tennant use it to save Catherine Tate from rampaging robot Santas and a giant spider!"

"One of my most vivid childhood memories is getting the Character Tenth Doctor TARDIS playset at Christmas," says Tonie Platten of Peterborough, before relating an awkward construction mishap. "While my parents were putting it together they noticed a part of the structure wasn't the same as the others, so they promptly took it back and exchanged it for a new one. As it turned out, when they were putting the new one together, they hadn't read the instructions properly and didn't need to exchange it at all…" We've all been there, Tonie.

Indeed, 2006 was a bumper year for *Doctor Who* toys, with the Army of Steel leading the charge. "With less than a month to go until Christmas, retailers yesterday said *Doctor Who* toys, which are manufactured by Character Options, are flying off the shelves," exclaimed *Wales Online* that November, "with the *Doctor Who* 'Cyberman Voice Changer Helmet' being one of the most sought-after products."

Haydn Jones Boyd from the Wirral recalls his own Cyber-conversion with great fondness. "I was lucky enough to be given a Cyberman voice-changer when I was six," he says. "I vividly →



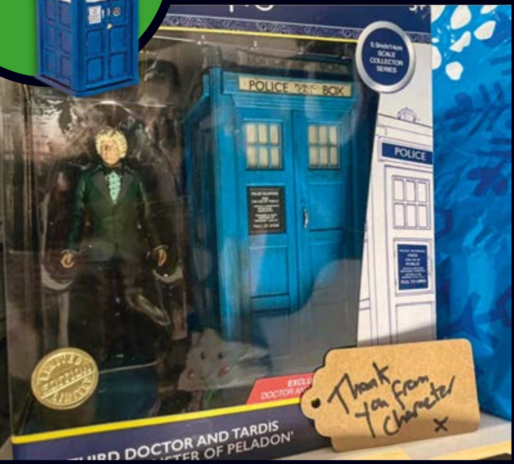
Top left: Astrolabus from the **DWM** comic strip *Voyager*. Art by John Ridgway.

Top right: Collector Rob Cave.

Above right: Collector Luke Whitehouse.

Right: The Denys Fisher Doctor Who action figure, released in 1977.

Far right: The Tenth Doctor playset by Character Options.



Left from top: David Laverty's surprise present from Character Options; collector David Laverty; Character's TARDIS and Third Doctor from *The Monster of Peladon* set, released in 2020.

Right: The Cyberman Voice Changer.

Below: Character's replica of the Eleventh Doctor's sonic screwdriver.

Bottom: Collector Philip Smith, and some of his many *Doctor Who* outfits.

DOCTOR·WHO
TRY ME!
CYBERMAN VOICE CHANGER

→ remember finding it on the stairs after being asked to get my Mum's glasses and nearly tripping over it. As you can imagine, its voice-changing abilities became quite the annoyance for my Nan around the dinner table." But Nan's problems were only beginning. "I got a sonic screwdriver as well, which contributed to the noise pollution, but I wouldn't have had it any other way," Haydn smirks. "I ran around pretending I was the Doctor, sonicing my cat and the microwave, knowing that later on that night I'd be watching a brand-new episode with my Mum and Nan. That's what Christmas was all about!"

"My memories of Christmas are always tangled with *Doctor Who*," says Luke from Norfolk, wistfully. "I used to eagerly look forward to opening my presents in the morning, then watching the newest Christmas episode with them that evening. I drove my Mum mad trying to cook Christmas dinner with my new Eleventh Doctor sonic screwdriver in 2010. It still doesn't do turkey!"

Despite all the whizz-bang electronics bursting out of the wrapping paper, it was a home-made gift that topped Luke's charts two years later. "The most treasured *Doctor Who* item I've ever received was the scarf that my Mum knitted me for Christmas 2012. She found the official BBC pattern from the 1970s and we colour-matched it. I watched – with growing impatience sometimes – for it to be whole. Then finally that Christmas, there was a woolly-feeling item under the tree. I watched the entirety of [2012's] *The Snowmen* and even [2013's] *The Time of the Doctor* wearing my scarf."

> "I ran around pretending I was the Doctor, sonicing my cat and the microwave."
>
> **Haydn Boyd Jones**

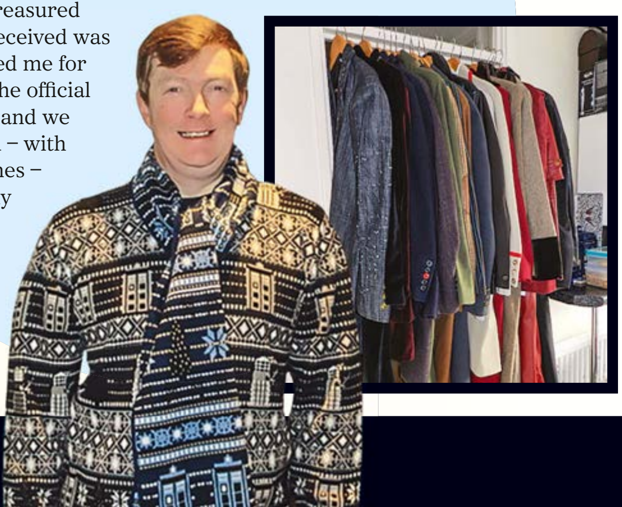
Meanwhile, in north-west London, Philip Smith has gathered so many Gallifreyan garments that he may well need a new wardrobe from Santa this year. "My Abbyshot Tenth Doctor coat was my first cosplay Christmas gift in 2009, and it was done in (almost) secret by my lovely wife," he says. Over the years, Phil has received so many *Doctor Who* pressies that they've become a kind of aide-memoire for him, conjuring images of past festivities. "Recently I hung up the collection of cosplay coats, and as I looked at them, I recalled all the Christmas seasons which each related to – right up to the Twelfth Doctor's black velvet frock coat, the last Abbyshot coat my wife gifted to me in 2018."

But Philip's sci-fi attire isn't limited to costume copies. "I have a few Christmas jumpers and t-shirts which were gifts on my December birthday, in readiness to wear at Christmas," he says. "Christmas wouldn't be Christmas without a *Who*-themed jersey!"

For many collectors, the magic of *Doctor Who* and the magic of Christmas have become almost inseparable. "I remember *Doctor Who* and Christmas being very intertwined when I was younger, not just with the TV Specials but with the presents," says Cyber-Haydn. "They're still in my collection to this day. I even put the voice-changer on when no one's looking – it still fits!"

For others, a Dalek under the tree is an affirmation of their dedication to the programme. "I always love receiving *Doctor Who*-themed presents – they make me feel acknowledged as having a huge love for the show," says David Laverty of Hampshire. "Which I do – whatever form it takes, whoever the Doctor is and whatever is thrown at them and their companions."

And so it will be for countless fans this Christmas. **DWM**



VALUED CUSTOMERS

Receiving a Christmas gift from a family member is lovely enough – but how about cutting out the middle man with a present direct from the manufacturers themselves? This is more or less what happened to David Laverty, who runs an Instagram blog dedicated to *Doctor Who* toys.

"Last Christmas I received a present from Character Options for being on their mailing list and sharing new product information," he says. As a festive 'thank you' to faithful bloggers, Character sent an email offering free samples of upcoming products. "There were around 40 samples, and each was allocated on a first-come-first served basis," explains David. "I replied, and thought I'd never stand a chance of getting a present from Character. I saw YouTubers and Instagrammers alike posting that they'd received one... It was late on a Friday afternoon and I hadn't received anything, so assumed it wasn't to be. Then I had a knock on the door..."

Was it Saint Nicholas himself? "It was a delivery from Character," says David. "It was the B&M Third Doctor and TARDIS from [1974's] *Monster of Peladon*!" With its snowflake wrapping and hand-written gift tag, this bundle out of the blue was a perfect present for David, and a great way to cement the bond between toymaker and collector. "As a fan, it felt incredible to receive a thank you and some recognition from Character Options," he says. "The feeling from that was immense."

You can view David's blog at *instagram.com/doctorwhotoybox*

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Back in Time FOR TERROR

Series 13 star **ANNABEL SCHOLEY** tells **PAUL KIRKLEY** about being possessed by a Weeping Angel, saving the universe – and spending her life "surrounded by *Doctor Who* people".

As birthdays go, Annabel Scholey's 37th was fairly memorable. "It was my first day on *Doctor Who*, and it was absolutely freezing," she recalls. "I don't think I've ever been that cold on a set before. We were on a beach, in January, being thrashed by torrential rain, wind, waves..."

In other words: the standard *Doctor Who* filming experience. Unlike most people during that long winter lockdown, though, Annabel at least got to spend her birthday with a mate. "I'm friends with Jodie [Whittaker], so it was just lovely to see a friend – and actually be allowed to touch her!" she says, grinning.

Annabel was "absolutely thrilled" to be offered the role of Claire Brown – a woman slowly being possessed by a rogue Weeping Angel – in *Flux*.

"It's such a great character, and a great storyline," she says. "When I got the email from [showrunner] Chris Chibnall, I wasn't sure how *Doctor Who* worked... It was kind of a relief when I realised I'd be playing a human. I thought, 'At least I know how to play one of those!' I've had experience of that.

"I was actually shooting *Britannia* [Sky's Roman fantasy epic, in which she plays the formidable warrior queen, Amena] at the same time, so I was very lucky they could make it work because, during COVID, they don't like to swap actors around between different sets."

As a child of the 1980s, Annabel grew up in the dark times when *Doctor Who* was off the air. "I do vaguely remember it. It wasn't a major part of my childhood, but I had watched it over the years," she explains. "And when Jodie became the Doctor, I obviously jumped aboard.

"It was a shock," she adds, referring to Jodie's casting. "When they did the big reveal... I was so thrilled. It's kind of amazing, knowing Doctor Who!"

The pair have been friends since 2012, when Annabel played Ismene, sister to Jodie's *Antigone* at the National Theatre. "As soon as I got onto the *Doctor Who* set, she was saying to everyone, 'Can't you tell we're sisters?'"

Well, they *are* both West Yorkshire lasses – Annabel is from Wakefield, Jodie from Skelmanthorpe. "Exactly," says Annabel. "We virtually grew up round the corner from each other. I'd been aware of her because I'd seen *Venus*, the film she did when she came out of drama school. I'd admired her work, and then we got to do a Greek tragedy together. She's an absolutely amazing woman. A huge talent."

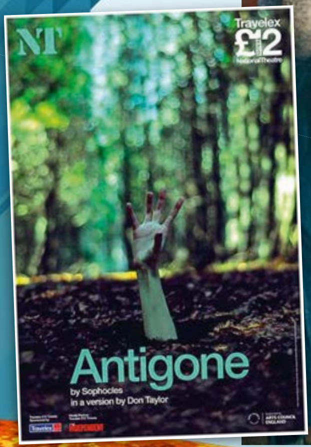
Jodie wasn't the only Time Lord in that production of *Antigone* – Christopher Eccleston played Annabel's

Below inset: Annabel Scholey as Amena in *Britannia* (2018-).

Bottom left: In 2012 Annabel starred alongside Jodie Whittaker in the National Theatre's production of *Antigone*.

Below right: Claire Brown (Annabel Scholey) attempts to escape the Weeping Angel on her doorstep in *The Halloween Apocalypse*.

Opposite page: The rogue Angel speaks through Claire in *Village of the Angels*.



uncle, Creon. "That's right – I only work with Doctor Whos!" she says, laughing.

There's more: as well as once and future Time Lords, the *Antigone* cast included Alfred Enoch – son of William 'Ian Chesterton' Russell – and Annabel and Jodie's *Flux* co-star Craige Els. If anything sums up the actor's life, Doctor Who Magazine ventures, it's going from a classical Greek tragedy to playing a space dog… "Exactly," says Annabel. "And he was also fantastic as Miss Trunchbull in *Matilda*. That's quite some range…"

Annabel admits that, before landing the role of the psychically gifted Claire, she'd never heard of the Weeping Angels. "I didn't know about them until the storyline came through, and then I watched Carey Mulligan's episode [*Blink*, 2007] and was absolutely terrified," she says. "There's just something about them – because we see them in graveyards, probably. They're actually there, in our lives. They're just so sinister.

"When we did the big horror sequence from episode one, we did it in the early hours of the morning, and it was genuinely terrifying. No acting required!"

Jodie and Mandip Gill recently admitted to DWM that they're both hopeless at not blinking for more than four seconds. Did Annabel fare any better? "I really struggled at 2.00am in freezing temperatures, with smoke being blown into my eyes," she says. "I was like, 'Are you joking?' I managed quite well, I think, but it was hard when they were doing close-ups on my eyes. Because when you think about not doing something, obviously you want to do it." →

> **"When we did the big horror sequence from epsiode one, we did it in the early hours of the morning, and it was genuinely terrifying."**

Annabel Scholey

Above: Professor Jericho (Kevin McNally), the Doctor (Jodie Whittaker) and Claire find themselves under siege in *Village of the Angels*.

Right: Annabel's 1960s look was created by costume designer Ray Holman.

Below: As Nina, with Nicola Walker as Hannah, in *The Split* (2018-).

Bottom: As Lauren Drake, with Aiden Turner as Mitchell, in *Being Human* (2008-13).

→ The fourth chapter of *Flux*, *Village of the Angels*, was an episode in the show's grand Gothic horror tradition. "There's a really brilliant scene where I'm in the mirror, washing my face, and I look up and the Angel's behind me – that was amazing to film," recalls Annabel. "We created a fake reflection with a double of me, and we had to move completely in sync."

Presumably Marnie, her three-year-old daughter with actor-screenwriter husband Ciarán McMenamin, is too young to watch? "We were having a Halloween party when the first episode came on TV and she said, 'Ooh Mummy!' But then she thinks every brunette woman on TV is me – even if it's a 70-year-old! I have to say, 'No darling...' She watched a bit of it and then my husband took her out of the room, but my nephew, who's the same age, was watching it and loving it. He was going, 'Auntie Bel!'"

For much of her screentime, Annabel was teamed with Jodie and Kevin McNally's Professor Jericho. "I just loved him, absolutely loved him," she says. "Every day I worked with him was a joy."

How did she feel about the fact that – let's not be coy here – she basically saves the universe at the end of *Flux*? "She's pretty brave, I think, Claire," says Annabel. "To say that she's just an ordinary human, minding her own business. She always jumps in, goes for it and, as you say, saves the universe. Not bad."

Poor old Jericho, though, didn't make it. Is it still too soon to talk about that? Apparently not. "He gets left behind but, in fairness, he's a bit clumsy. He drops the ring." Are you saying it's his own fault, Annabel? "It kind of is, come on," she says, grinning. "How difficult is it to spin a ring?" Harsh, but fair.

One of her favourite aspects of the show, says Annabel, was "going back from the modern day to the 1960s. I think I've done one thing in the 1960s before, so I couldn't wait."

How does she think she'd cope with life in the 60s (assuming she didn't have to abandon her family, and spend the whole time being terrorised by evil quantum statues)? "I think I'd love the 60s – the music, the fashion... It was also a time when women were being liberated," she says. "I think I'd cope pretty well. I often think maybe I should have been born back then.

"Also, I know the costume designer, Ray [Holman], from *The Split*. He's absolutely brilliant. So I knew he'd really go for it..."

> **"I think I'd love the 60s – the music, the fashion..."**

The Split, of course, being the BBC One drama chronicling the messy lives of a family of hotshot divorce lawyers. In this one, her sister is played by the great Nicola Walker – another *Doctor Who* legend, thanks to her long-running role as Liv Chenka, companion to Paul McGann's Doctor in the Big Finish series. "I know she does a lot of the audio *Doctor Who*s, and her husband, Barnaby Kay, directs some of them," says Annabel.

Doctor Who has quite the cultural reach, doesn't it? "It absolutely does, especially in my life. I'm surrounded by *Doctor Who* people!"

Growing up in Wakefield, Annabel took an early interest in dance and amateur dramatics, and her parents – a nurse and a fireman – scrimped and saved in order to be able to send her to drama school. "Luckily, we didn't need to spend it all, as I got a dance and drama award," she says. "But they've always been there for me, 100 per cent."

Their faith has been well rewarded: now one of Britain's most in-demand actors, Annabel's high-profile roles include everything from the Netflix historical saga *Medici* (in which she had Dustin Hoffman, no less, for a father-in-law) to last year's *The Salisbury Poisonings*.

DWM readers of a certain age may also recall her as lusty vampire Lauren Drake in *Being Human*, the supernatural comedy-drama created by regular *Doctor Who* writer Toby Whithouse, where her duties included snogging Aidan Turner. Not a bad day's work, she concedes – though the fangs and mouthfuls of fake blood did somewhat detract from the experience. "You had all this blood seeping out gradually, so they could capture it on camera," she recalls. "It was... not the most comfortable experience."

Doctor Who may also have had its comfort challenges – like the freezing January rain and gales – but Annabel wouldn't have missed it for the world. "It was just the most joyful job," she beams. "I know everyone talks about how absolutely amazing the cast and crew are, but it's true – it's like a family. We laughed so much. And particularly because we were in the middle of the pandemic. It honestly felt like therapy, being there." **DWM**

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BOX OF DELIGHTS

When *Doctor Who* fan Adam Gillett wrote to CBBC's *The Dengineers* to ask if they could build him his own TARDIS, he had no idea exactly what to expect. **PAUL KIRKLEY** joined Adam and the *Dengineers* crew for a remarkable adventure.

Opposite page: *The Dengineers* producer Matt Botten, 12-year-old Adam Gillett and presenter Joe Tracini as the Doctor.

Above and left: The TARDIS den under construction.

Below: Adam with his *Doctor Who* action figures.

There can't be many *Doctor Who* fans who haven't dreamed of a certain battered blue box landing in their back garden. But this summer, that dream became a reality for 12-year-old Adam Gillett, who is now the proud, careful owner of his very own TARDIS. And yes, before you ask, it *is* bigger on the inside.

Such is the power of *The Dengineers*, the BAFTA-winning CBBC makeover show which, for the past six years, has been transforming the nation's sheds, gardens and spare rooms into everything from a Scottish castle to a year-round Christmas grotto.

And now the team have embarked on perhaps their most ambitious build yet: creating TV's most famous multi-dimensional time machine in a garden in Buckinghamshire, on a kids' TV budget.

"Straight from the word go, Adam had a clear idea of what he wanted," says series producer Matthew Peacock. "He wanted a TARDIS den, and he wanted it to be bigger on the inside than the outside. We immediately liked the design challenge of that."

Fortunately, Matthew had just the man for the job on his team. Because this episode of *The Dengineers* isn't just a dream come true for Adam – it's also a dream come true for producer Matt Botten.

"I think if you're going to do an episode like this, it does help if you're a big *Doctor Who* fan," says Matt. "I spent about a year over lockdown thinking of loads of ideas for different *Doctor Who* experiences and moments we could use in the show."

As such, the resulting episode – now available on BBC iPlayer as part of the new series of *The Dengineers* – is about so much more than just a den. Rather, it's Matt's love letter to the entire, mad universe of *Doctor Who*. "The brilliant thing about this episode is that I was able to do exactly what I would want, not just when I was 12, but when I'm 37," says Matt, grinning. "Knowing how much it would mean to me helped me to understand how much it would mean for Adam. As a 12-year-old, this would have absolutely blown my mind.

"This programme is all about wish-fulfillment," he adds. "It's about creating a den, but also about creating moments around it that are a little bit unbelievable – experiences you wouldn't get in normal life. And *Doctor Who* lends itself so much to that – that idea of stepping into a whole new world."

When **Doctor Who Magazine** arrives at the Gilletts' home in High Wycombe in early June, it's the final day of the shoot. We're only a few hours from the big reveal and, at the bottom of the garden, we can see the TARDIS nestling against the stunning backdrop of the Chiltern hills.

Before we start exploring, though, it would be rude not to catch up with our hosts, Adam and his mum Claire.

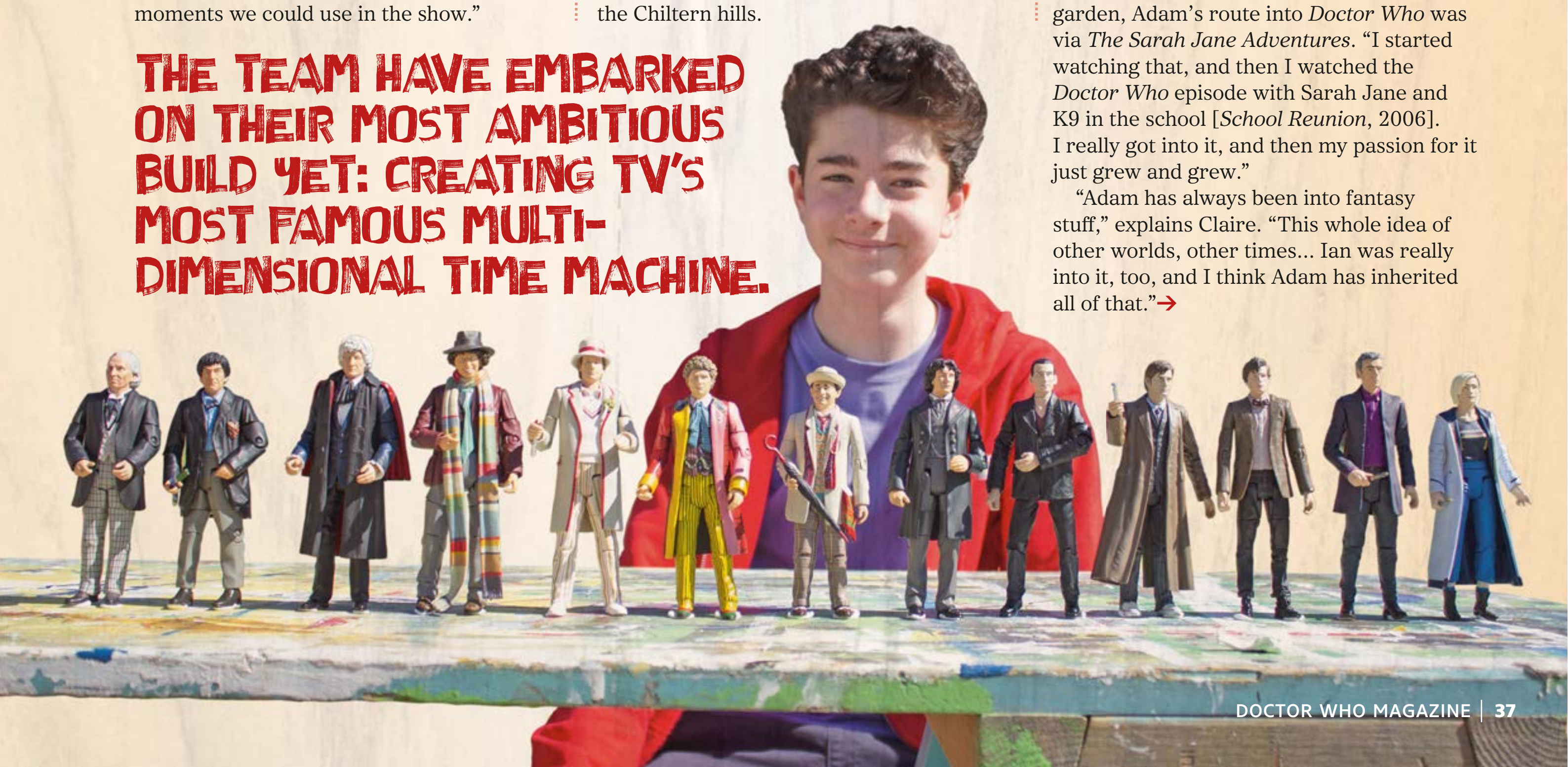
"I was watching *The Dengineers*, and I just thought, 'How good would it be to have the TARDIS in your back garden?'" explains Adam, who submitted his application to the show back in 2019.

Two years (and one global pandemic) later, he's finally about to get his answer. Before that, though, he's had a whole week of *Doctor Who* adventures, ranging from a trip to the *Time Crash* immersive theatre experience in London to helping design his own Time Lord costume (more on that later). "It's been very manic, very hectic, but I've had so much fun," he says. "It's been incredible."

With pleasing symmetry, given that there's currently a CBBC crew in his garden, Adam's route into *Doctor Who* was via *The Sarah Jane Adventures*. "I started watching that, and then I watched the *Doctor Who* episode with Sarah Jane and K9 in the school [*School Reunion*, 2006]. I really got into it, and then my passion for it just grew and grew."

"Adam has always been into fantasy stuff," explains Claire. "This whole idea of other worlds, other times... Ian was really into it, too, and I think Adam has inherited all of that."→

THE TEAM HAVE EMBARKED ON THEIR MOST AMBITIOUS BUILD YET: CREATING TV'S MOST FAMOUS MULTI-DIMENSIONAL TIME MACHINE.



Right: Designer Emma Kosh with the den-building team.

Below inset: Presenter Meryl Fernandez appeared on a Battles in Time card following her appearance as a student in *The Poison Sky* (2008).

Bottom left: Joe Tracini and Meryl Fernandez with the finished den.

Bottom right: Matt Boden and Adam channel their inner Eleventh Doctor.

→Ian is Adam's dad, who sadly passed away in 2016. "My dad was a big fan, but we didn't really watch it together, because I was too young," says Adam. "I think I only saw one Matt Smith episode with him."

Adam's TARDIS den is a tribute to his dad's memory in more ways than one. "When we moved here in 2015, to a much bigger garden, Ian said to Adam: 'I'll have to build you a den at the bottom of the garden,'" recalls Claire. "But there was lots to do with the house first, and then he died. So Adam never got his den."

Until now. Presumably Ian would be extremely proud to know his son is carrying the *Doctor Who* torch? "Definitely," says Claire. "He was a very creative person, too. He's probably looking at you now," she tells Adam, "and thinking, 'I want to go in that den...'"

For Matt, the big challenge of the episode was "to make something that's going to be accessible to people who aren't *Doctor Who* fans, without short-changing people who are". Fortunately, a solution suggested itself in the form of presenter Meryl Fernandes – who's a bona-fide *Doctor Who* alumna, having played the gifted student who leads the revolt against Sontaran stooge Luke Rattigan in 2008's *The Poison Sky*.

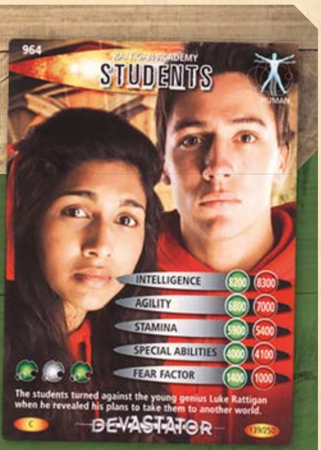
As such, much of the episode's comic business revolves around co-presenter Joe Tracini growing increasingly jealous of Meryl's *Doctor Who* credentials, and attempting to brush up on his own *Who* knowledge.

In one scene, Joe can even be found with his nose shoved in a copy of **DWM** issue 565 (so, if nothing else, he could probably beat Meryl in a quiz about Season 24 raw studio footage).

At this point, the script includes a line about "the Doctor's many names – the Imp of the Pandorica, the Beast of Trenzalore, Shadow of the Valeyard," and so on. This, naturally, proves quite tricky dialogue to nail – especially as Meryl and Joe have to time every line between passing cars and lorries.

In the end, a production assistant is reduced to balancing a large cardboard box on her head with "IMP OF THE

"I WAS A DOCTOR WHO GAME CARD!"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STUDENTS
UMAN
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STAMINA 5900 5400
SPECIAL ABILITIES 4000 4100
FEAR FACTOR 1400 1000
The students turned against the young genius Luke Rattigan when he revealed his plans to take them to another world.
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"Adam told me he'd watched my episode of *Doctor Who* the other day," says Meryl Fernandez. "Then he told me he wasn't born when it was on. That really blew my mind!"

The role of Female Student ("I never got a name – but I did get a Battles in Time card!") in *The Poison Sky* was one of Meryl's earliest acting jobs – way before she began presenting *The Dengineers*.

"I can remember sitting in the make-up chair and feeling really nervous, because I was quite young, and it was a big deal," she recalls. "Then I felt this person crouch down next to me, and it was David Tennant. He said, 'Hi Meryl, I'm David. I'm looking forward to working with you. Hope you have a fun time.' I was really shocked, and I just thought, 'He's definitely the loveliest person ever.' Not many people would take the time out. He's the Doctor! He's got loads to do, and I only had a couple of scenes. You only ever hear lovely things about David, and that was my lovely thing.

"It was only a small part, but I still get fan mail now," she reveals. "I did *EastEnders* [playing Afia Masood] for four years, and I definitely still get more *Doctor Who* fan mail. There's always a new generation watching it, all over the world."

POLICE PUBLIC CALL BOX

PANDORICA" etc scrawled down the side of it in marker pen. Such is the magic of television.

As the episode progresses, Joe also becomes increasingly convinced the on-site portable toilet is a TARDIS, and that Sue the Cleaner is the new Doctor. Sue the Cleaner protests, but then the toilet mysteriously dematerialises... Sue the Cleaner as a pre-Hartnell Doctor, anyone? (This isn't just a prop, by the way – it's the actual production toilet: a perfectly ordinary, smaller-on-the-inside toilet. Except it's got a sparkly silver toilet seat, cos that's showbiz.)

Den reveal aside, the episode's big set-piece is an ambitious sequence in which Matt has decided, in his enthusiasm, to recreate the 50th anniversary *Day of the Doctor* trailer – you know, the "I've been running all my life..." one – in a single take.

It's a scene that requires the cast and crew to dress up as all 13 Doctors and arrange themselves throughout the garden, for a tracking shot that culminates in Adam's reveal as the Den Doctor, complete with his own natty, steampunky costume.

The crew's rummaging around in the dressing-up box proves the cause of much hilarity. "I'm this guy," says our stand-in second Doctor, pointing to a picture of Patrick Troughton – though her wig is noticeably more Louise Brooks than scruffy Beatlemop. "You look like Edna from *The Incredibles*," notes a colleague.

THE CREW'S RUMMAGING AROUND IN THE DRESSING-UP BOX PROVES THE CAUSE OF MUCH HILARITY.

THE TWO DOCTORS

As Adam settled into his new TARDIS over the summer, there was still one big surprise left in store.

"I'd been told we were going to have a special surprise video call from someone, but I didn't know who," says Adam. "So I sat down in the den – and it was Jodie!

"She gave me a tour of her TARDIS – including her biscuit dispenser – and I showed her around mine, which she was very impressed by."

Of course, the Den Doctor and the Thirteenth Doctor can only cross time streams in the most exceptional circumstances – in this case, to have a good old natter.

"We talked about life, about acting, and being creative," says Adam. "She talked about how it's good to follow your dreams. She was so inspirational, and so encouraging. It was amazing – a once in a lifetime opportunity."

As the producer, Matt gets first dibs on his favourite Doctor, so is dressed as Matt Smith. (Fun fact: while working at BBC Wales, Matt actually appeared in one of his namesake's episodes – he's one of the people trapped inside the wi-fi in 2013's *The Bells of St John*.) The tweed jacket, it goes without saying, is model's own.

Meryl, meanwhile, is dressed as Peter Davison, holding a cricket bat with a very familiar-looking ship on it. (Yes, they've looted it from the *Blue Peter* store cupboard. Here's one we nicked earlier...)

Your **DWM** correspondent is also helping out, doubling for local man Colin Baker in a tartan dressing gown. ("Am I canon?" screams my fan brain).

For Adam, the chance to create his own version of the Doctor has been one of the week's highlights: an aspiring actor (and a keen drummer), he's studying drama, art and music for GCSE. And now he's playing Doctor Who, on your actual telly.

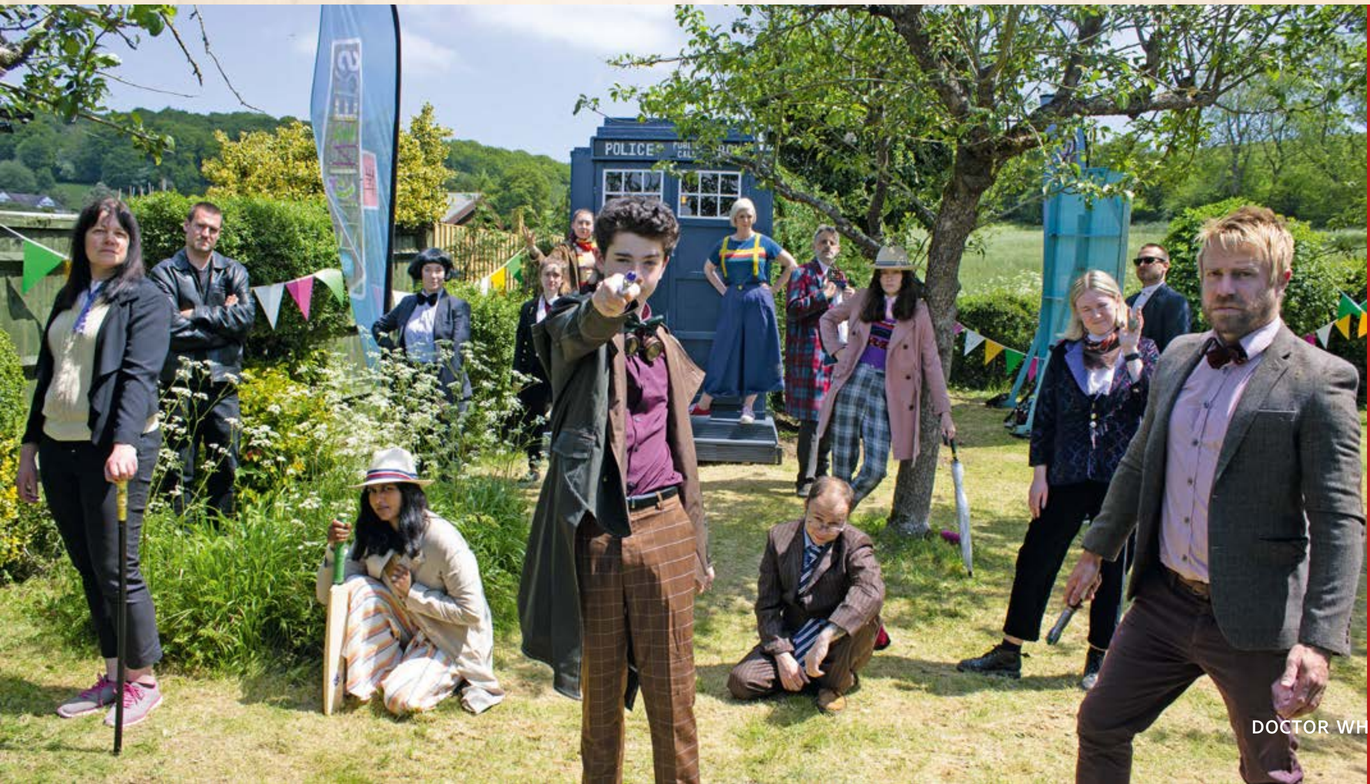
"To be, effectively, the new iteration of the Doctor, on the BBC, is a huge thing for any fan," says Matt. "I know Adam really relished that, and really threw himself into it. And what was amazing was how good he was in all the acting bits we've given him. Both Meryl and Joe were really taken aback. They were like, 'This guy's really funny.'"

"He is such a genuinely nice lad – and properly switched on," confirms Joe.

An experienced actor, with roles ranging from *Hollyoaks* to *Spamalot* (alongside his dad, Joe Pasquale), Joe admits to a sneaking real-life envy at Meryl having been in *Doctor Who*. "I'd love to be in it, blimey!" he says. "I've always loved *Doctor Who*. I mean, I'd want to be the Doctor, obviously. But I'd get in a Cyberman outfit if I had to, no problem."

Does he have a favourite Doctor? "I love David Tennant in anything," says Joe. "I'd happily just watch him eat a sandwich for 45 minutes." (TV commissioners take note.)

Finally, the moment of truth has arrived: it's time for the episode's showpiece 'ta-daah' moment.→

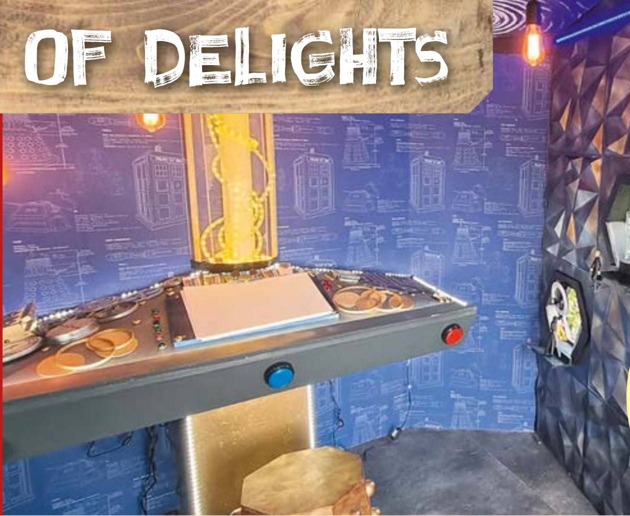


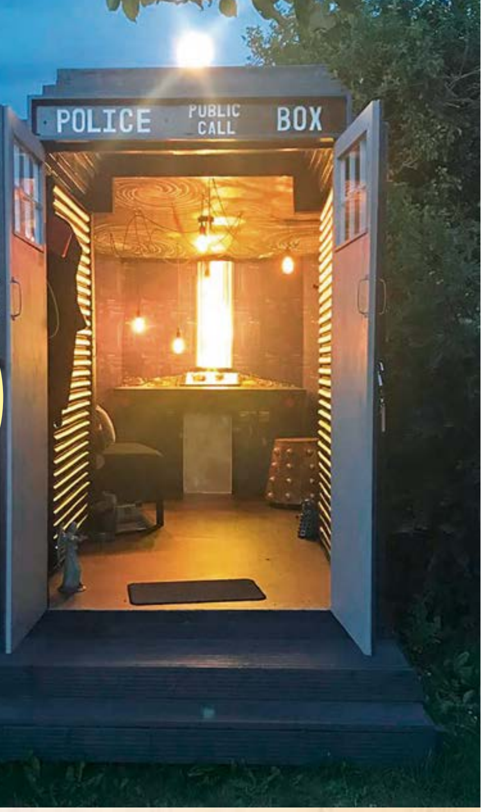
Top: Adam recieves a surprise video call from Jodie Whittaker and gives her a tour of his TARDIS.

Above left inset: Sue the Cleaner, seconds before the toilet block in which she's standing dematerialises.

Left: Adam and the *Dengineers* team in costume to recreate the 50th anniversary trailer for *The Day of the Doctor* (2013). Adam's mum, Claire, is on the left as the First Doctor.

BOX OF DELIGHTS

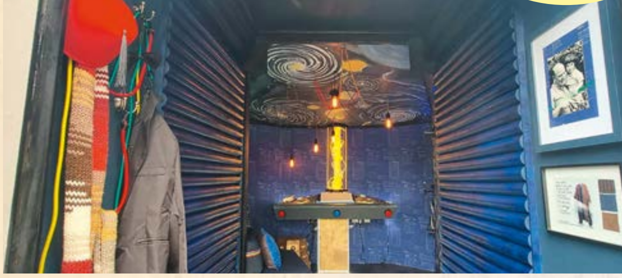




Right: Adam and his friends see the interior of the TARDIS den for the first time.

Below left: Bespoke shelving in the den.

Below right: Emma, Joe, Adam and Meryl at the end of the shoot.



→It's fair to say the occasion does not disappoint. As the Den Doctor and his companions – mum Claire plus school chums Elliot, Joshua, Kieran and Henry – disappear through those magic doors, a hushed silence falls across the garden.

What greets them when they step inside is a TARDIS worthy of any self-respecting Time Lord. Two of the walls have been rendered in suitably alien-looking 3D geometric shapes, while the third features blueprint schematics of the TARDIS, Daleks, K9 etc. The ceiling combines a pattern of swirling constellations with a very Doctor-ish lash-up of wires and bulbs, beneath which sits the stunning console, its central column glowing with Vortex energy.

The seating includes a stool apparently fashioned from the base of a vanquished Dalek, while a retractable green screen has been installed to allow Adam to create his own *Doctor Who* adventures on camera.

Finishing touches, meanwhile, include a stripey scarf, a fez, swatches from David Tennant's costume and, most thoughtfully of all, a framed black-and-white photograph of Adam with his dad.

"The fact the TARDIS is such an iconic piece of design gave me a set of basic rules to follow," explains the den's designer, Emma Kosh. "That actually made it easier, because I knew the direction it had to go in.

"The challenge, though, was how to make it look like it's landed in the garden, and then to look bigger when you walk in. So we positioned it in such a way that you couldn't see the back of it, then added foliage and camouflage to blend it in.

"For the interior, we looked at a lot of reference images from all different eras. We definitely wanted to go down the chaotic, messy feel, with the dangling wires, and so on. I wanted it to feel fun and not take itself too seriously. It's a bit crazy in there."

The wallpaper, meanwhile, includes the names Adam, Claire and Ian in Gallifreyan script. "That's something super personal, and it means that lasting memory of Adam's dad is there in the den," says Emma.

When Adam emerges from his new den, his smile is as wide as a crack in the universe. "It's absolutely incredible," he beams. "It's everything I hoped for and more. I can imagine having lots of adventures in there. I can go anywhere!"

"All of our builds on *Dengineers* are ambitious, and every episode's special in its own way," says Matt, reflecting on the week's shoot when **DWM** catches up with him afterwards. "But this one felt really special, and a lot of that was down to what an amazing guy Adam was. We were all so pleased we were able to do this for him, because he so deserves it.

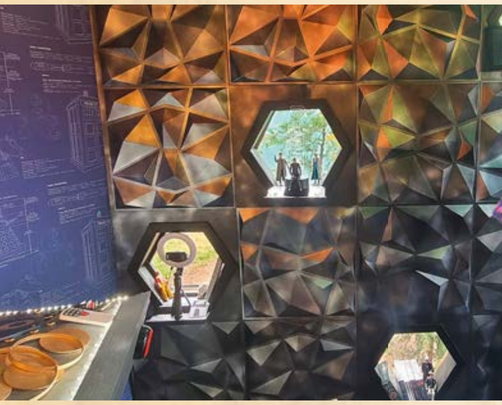
"And what's so poignant is, because his dad loved *Doctor Who*, and Adam only discovered it after his dad had passed away, it's sort of created this new link between them. I think there's something really special about that. It's wonderful we were able to give him the den his dad always wanted him to have, but also one that's so entrenched in his dad's passion."

"That was the lovely thing about it for me, too," agrees Emma. "The fact the universe has conspired to give Adam what he needed. We can't bring his dad back, but we can complete on a promise that his dad made. We can complete that circle, and he can go in that den and remember the moments they shared.

"For me, the den had to be a multi-purpose space; it had to be about *Doctor Who*, and somewhere Adam could hang out with his friends. But it's also somewhere he can go to escape."

And what better way to escape than in your very own TARDIS? As an old friend once said: All of time and space, everywhere and anywhere, every star that ever was. Where do you want to start? **DWM**

WHAT GREETS THEM WHEN THEY STEP INSIDE IS A TARDIS WORTHY OF ANY SELF-RESPECTING TIME LORD.



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Á LA MODE

Caribbean colours, Mongolian armour, mushrooms, Thierry Mugler and a Harry Styles pussy bow were just a few of the fashion inspirations for *Flux*. Costume designer **RAY HOLMAN** talks **EMILY COOK** through the process of realising his bold ideas.

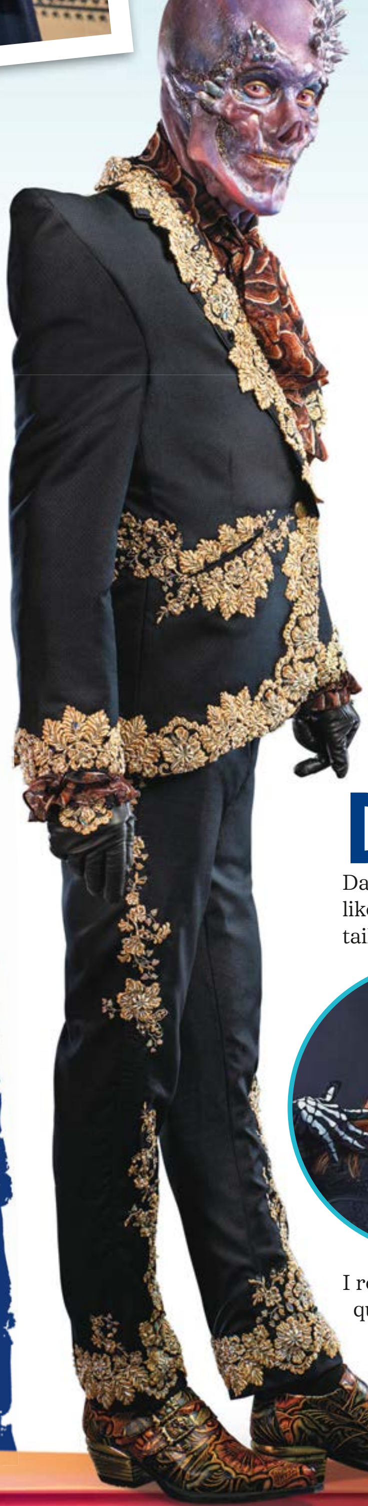
Costume designing for *Doctor Who* is a job Ray Holman knows well. However, preparing for Series 13 in the midst of a global pandemic complicated a familiar process.

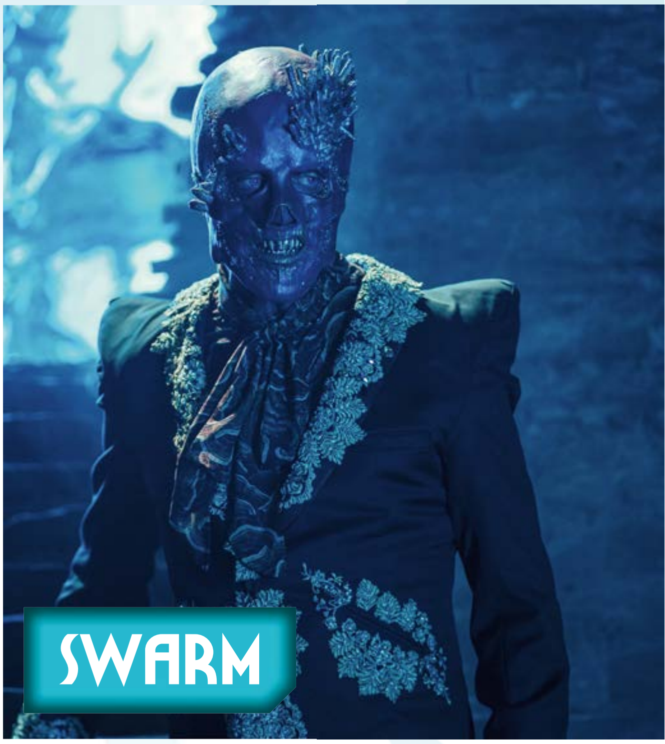
"It was quite hard finding fabrics for this series," Ray explains. "Not all costume houses were open when we started. A lot of the shops I'd normally buy fabrics from in London had either closed down or moved outside of London because of the pandemic. So I had to track them down and find where they were. I also had to do a lot of online shopping and a lot of online sampling, which I wouldn't usually do."

Gauging the specific colour and texture of a fabric is an important part of sampling. "Doing it all online makes it that much trickier," Ray points out. "But I had to restrict my travels. I went for one huge fabric-sampling session at the beginning of the series. It was a whole day in Shepherd's Bush and in Soho, and it was fairly anxiety ridden.

"Our production team really looked after us though, and we had great protocols to try to keep COVID out. As the costume designer, I got tested a lot because I had to meet every single actor face to face. I did all of the costume fittings in full PPE and we'd fog the room in between fittings. Even when we had, say, 60 or 70 extras to fit, we spaced everything out – so we'd fit one, fog the room, wait for the fogging to take effect, then fit the next one. It took *much* longer to actually fit people, but it was important to keep everyone safe."

Despite such challenges, Ray and his team created an impressive array of eye-catching costumes for *Flux*. In the first instalment of a two-part feature, Ray describes some of his design highlights.

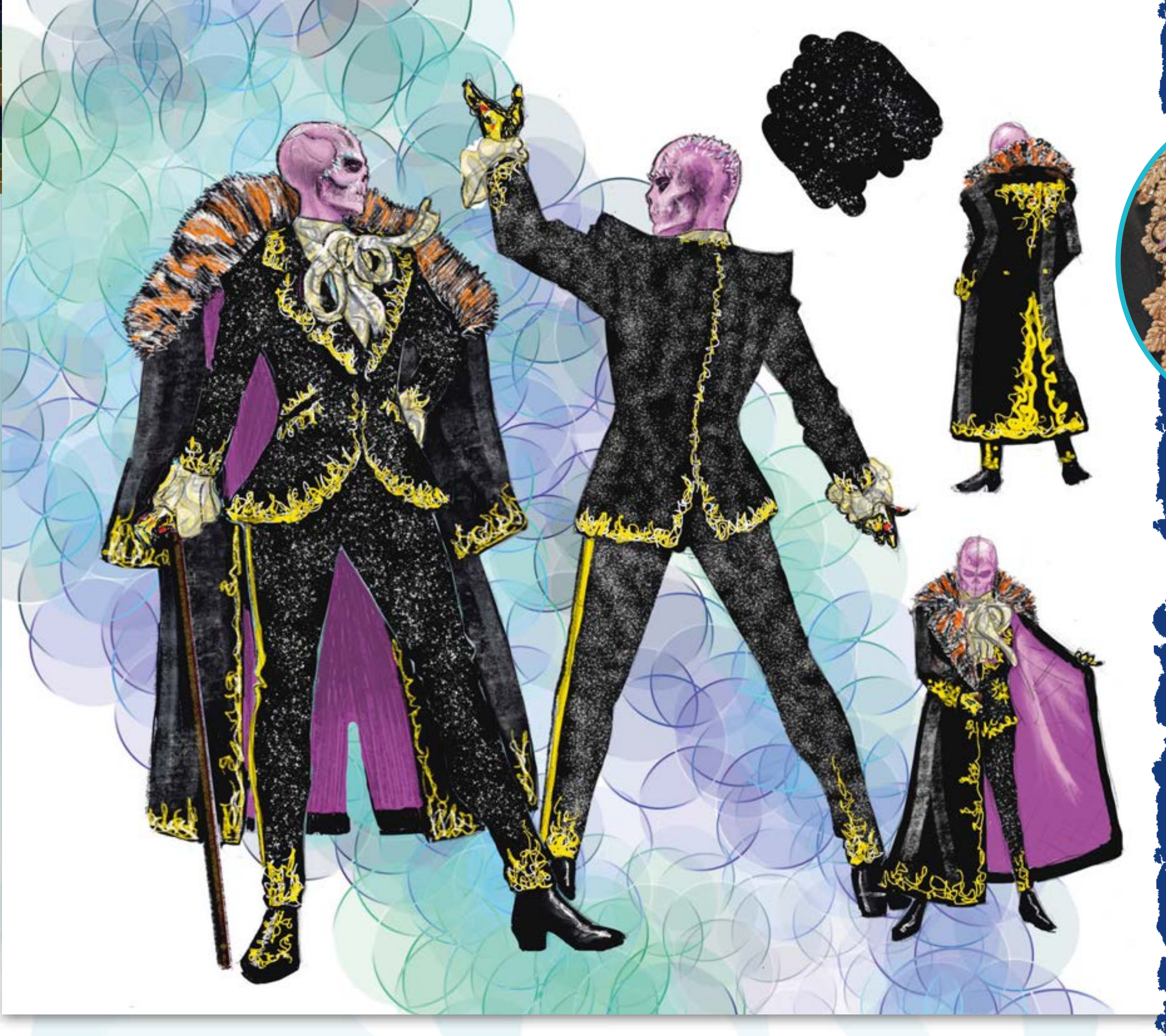




During the first lockdown, Chris and I had early discussions about Swarm and Azure. He told me we should base them on [Mexican celebration] the Day of the Dead. And I said, "In that case, what I'd really like to do with both of them is some really good-quality tailoring and embellishment." I don't think I've done much of that with my *Doctor Who* creature creations. I wanted some lovely misshapen tailoring and Chris was very happy for me to do that.

Swarm's fabric is a vintage suiting and it's got tiny little dots. I don't think you'll ever see them on screen, but it's got a tiny little texture.

For Swarm, we wanted mad shoes and mad pointy shoulders. I referenced [French fashion designer] Thierry Mugler quite a lot. We looked at some of his designs in terms of Swarm's shoulders. But I also wanted a sort of Harry Styles feel with Swarm because I wanted a pussy bow. But I wondered, "Will Chris let me do a pussy bow?" So I said to him,



Opposite page top: Costume designer Ray Holman works on the Thirteenth Doctor's inverse coat, as seen in *Once, Upon Time*.

Opposite page centre and right: Sam Spruell as Swarm.

Opposite page inset: An example of the macabre make-up worn during the Day of the Dead.

Left: Ray's costume designs for Swarm. Illustration by Patrick Goddard.

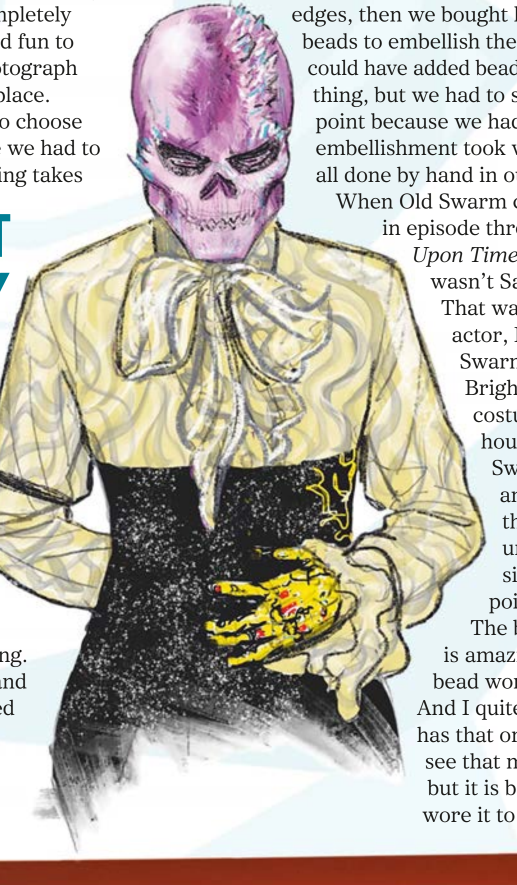
Above right inset: A close-up of the lace and embellishment on Swarm's jacket.

"If I do a digitally printed unique shirt, can I do a pussy bow?" And he said yes!

There's a company in the south of England who create digitally printed fabrics. In fact, I used them before on *Doctor Who* when I got them to digitally print some Indian period fabrics for *Demons of the Punjab* [2018]. So we photographed a mushroom, sent them the photograph and they got the fungus digitally printed onto some organza and made the shirt. Swarm's shirt is completely unique. It was really interesting and good fun to go through the process of taking the photograph and getting the photograph to the right place.

In terms of the embellishment, I had to choose where to embellish the costume because we had to make things quite quickly and embellishing takes ages. We focused a lot on Swarm's suit. There are, in fact, three suits for Swarm: one unembellished suit and two embellished suits. The idea with his embellishment is it reflects his strength. When we first meet Swarm in episode one [*The Halloween Apocalypse*], you might notice there's very little embellishment because he's not yet strong. You see him escaping from his harness and going into the suit but it's not embellished at the beginning. When he goes to free Azure, she's fully embellished because she's been rescued. But Swarm's only just escaped and needs to recover his strength. By episode two [*War of the Sontarans*] he's recovered his strength and his embellishment is full. I don't know if that was noticed. It may look like a continuity mistake, but it was intentional.

SWARM'S SHIRT IS COMPLETELY UNIQUE.



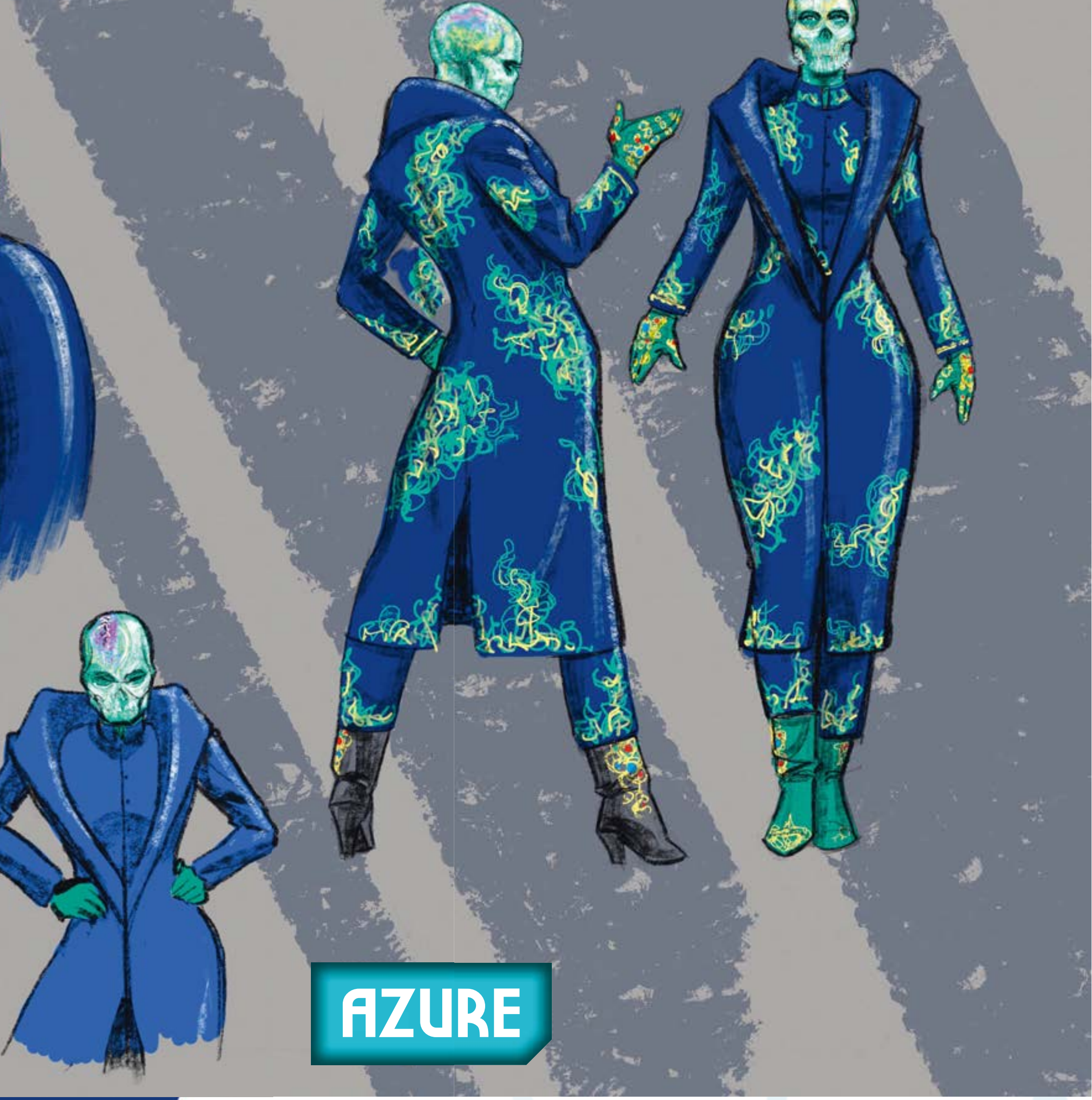
For the embellishment, I found some French lace which was about a metre wide. It was quite expensive. We cut up the edges, then we bought lots of tiny beads to embellish the lace. We could have added beads to the whole thing, but we had to stop at some point because we had to film. The embellishment took weeks. It was all done by hand in our workroom.

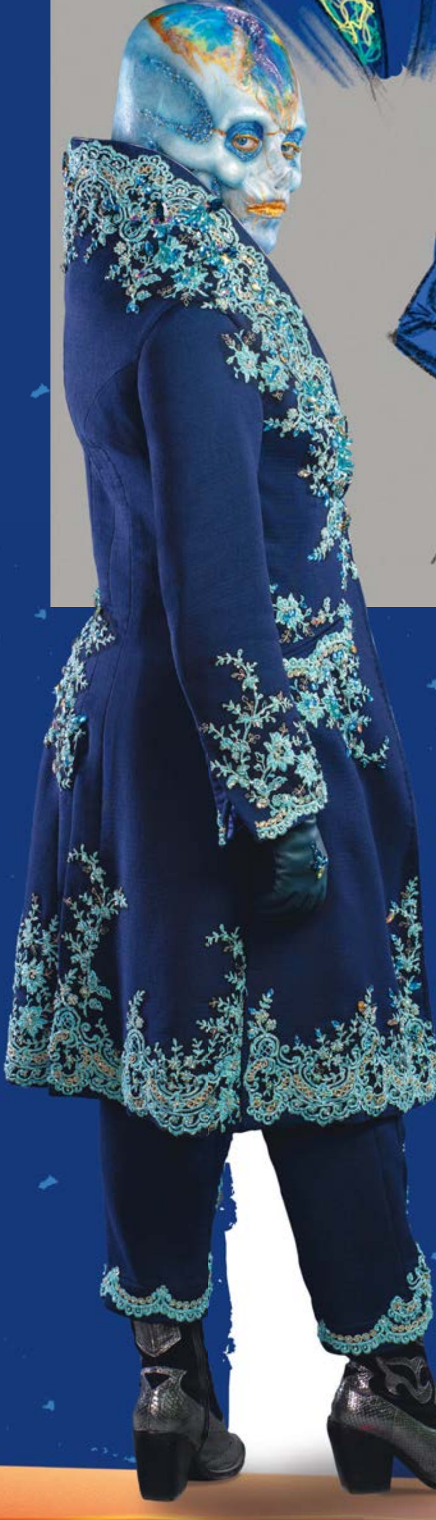
When Old Swarm came along in episode three [*Once, Upon Time*], that wasn't Sam Spruell. That was a different actor, Matthew Needham. Old Swarm's coat is amazing because Brighde Penn, who made his costume, studied in an opera house in Rome. We wanted Old Swarm's coat to be darker and more creepy. We wanted that metallic-looking fabric underneath because he's sitting on his throne at that point and he's got the power.

The back of Old Swarm's coat is amazing. It's all cut work and bead work with layers of fabric. And I quite like that fake fur, which has that orange underlayer. You didn't see that much on screen in the end, but it is beautiful. Matt Strevens wore it to the wrap party! →

Left: Ray's costume design for Swarm's pussy-bow shirt. Illustration by Patrick Goddard.

Above: One of Thierry Mugler's remarkable outfits.





Above: Ray's costume designs for Azure. Illustration by Patrick Goddard.

Left: Rochenda Sandall as Azure.

Right: A detail of Azure's costume, with its lace, beading and vintage blue buttons.

While Swarm was always going to be purple, Azure was always going to be turquoise and blue. When you're working with heavy make-up and prosthetic heads you need to be careful to keep the costume away from the back of the prosthetics. But, for Azure, I wanted her to have this huge collar. Danny [Marie Elias, prosthetics designer] was a bit worried about it but I found some really great references and bought this neoprene fabric which I knew would stand up on its own. It's quite stiff and yet it's quite soft. When we did the fitting, it was a real relief to see that the high collar sat nicely around the back and that it didn't interfere with the prosthetic.

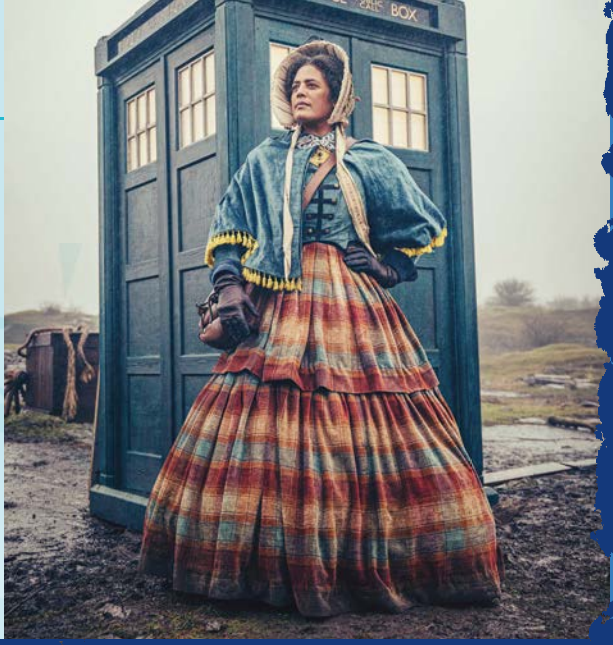
By the time we were working on Azure's costume, we had so much work on that I had to send her costume away to get it finished. An embellishment specialist worked until the small hours to get it done on time. But it was worth it. Azure has a long coat with an in-built fake front, trousers, and embellished jewelled boots. We put jewels all over her boots. I was quite worried the jewels were going to fall off but they stayed on.

The rest of her embellishment was French lace, which was turquoise based. The patterns are all asymmetrical because I wanted it wrapping around her body. And I found the most beautiful blue glass buttons in an online vintage button shop. Both Azure and Swarm look so beautiful and yet they're merciless.

MARY SEACOLE

Mary Seacole wasn't like Florence Nightingale. She was rejected by Florence Nightingale so she couldn't, and she never did, look like a traditional nurse of the period. So we decided to take inspiration from her ethnic origins and go with Caribbean colours. She's got a crinoline and a corset and a gorgeous bonnet made by Angharad Gamble, a local milliner who makes the hats for us on *Doctor Who*.

If you look at the front of the dress underneath the cloak, you'll see she's got a semi-military braiding that makes her look a little bit like a soldier. This also makes her stand out in the battleground, so people would know who she was. It was a very heavy costume in the end, but with a very practical Caribbean reference. Sara Powell [who played Mary Seacole] really loved it.



Left: Sara Powell as Mary Seacole in *War of the Sontarans*.

THE DOCTOR'S INVERSE COAT

After the New Year's Day Special [*Revolution of the Daleks*, 2021], Jodie and I wanted to change the Doctor's costume a little bit. Chris [Chibnall] was happy with us doing a variant. So that's when I came up with the idea of doing a reverse coat. We used the same colours the other way round, retaining the violet sleeve lining. It's a whole new coat in itself.

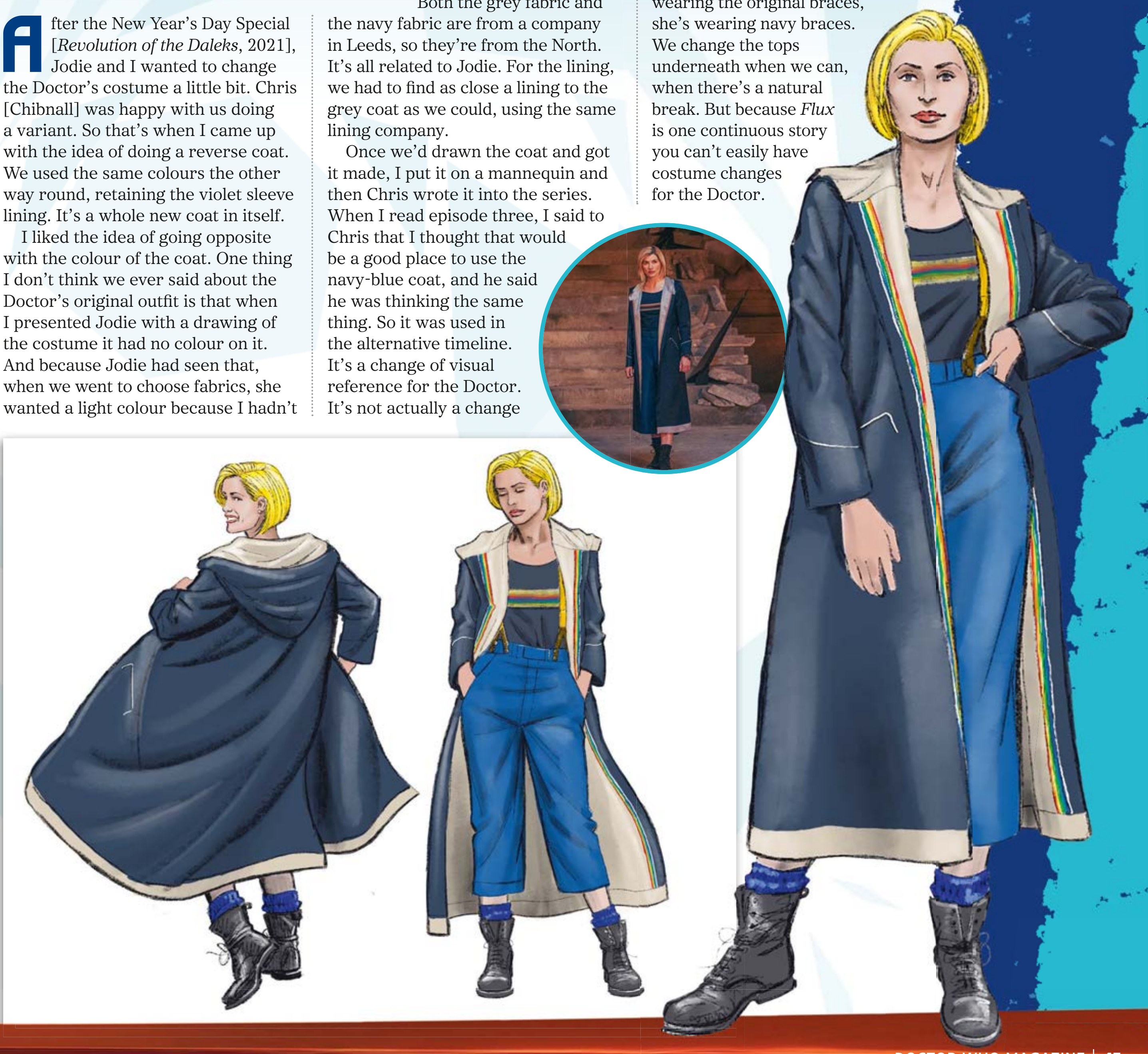
I liked the idea of going opposite with the colour of the coat. One thing I don't think we ever said about the Doctor's original outfit is that when I presented Jodie with a drawing of the costume it had no colour on it. And because Jodie had seen that, when we went to choose fabrics, she wanted a light colour because I hadn't coloured it in. She just presumed it was going to be a lighter colour. Ever since we chose the grey coat, I've wanted to have a darker one as an alternative.

Both the grey fabric and the navy fabric are from a company in Leeds, so they're from the North. It's all related to Jodie. For the lining, we had to find as close a lining to the grey coat as we could, using the same lining company.

Once we'd drawn the coat and got it made, I put it on a mannequin and then Chris wrote it into the series. When I read episode three, I said to Chris that I thought that would be a good place to use the navy-blue coat, and he said he was thinking the same thing. So it was used in the alternative timeline. It's a change of visual reference for the Doctor. It's not actually a change of coat. She won't pick up that coat for any old story in the TARDIS.

As for the rest of the Doctor's costume, this series we went back to the original trousers; last year we did a navy variant. But she's not wearing the original braces, she's wearing navy braces. We change the tops underneath when we can, when there's a natural break. But because *Flux* is one continuous story you can't easily have costume changes for the Doctor.

Below inset: The Doctor (Jodie Whittaker) wears the inverse coat in *Once, Upon Time*.



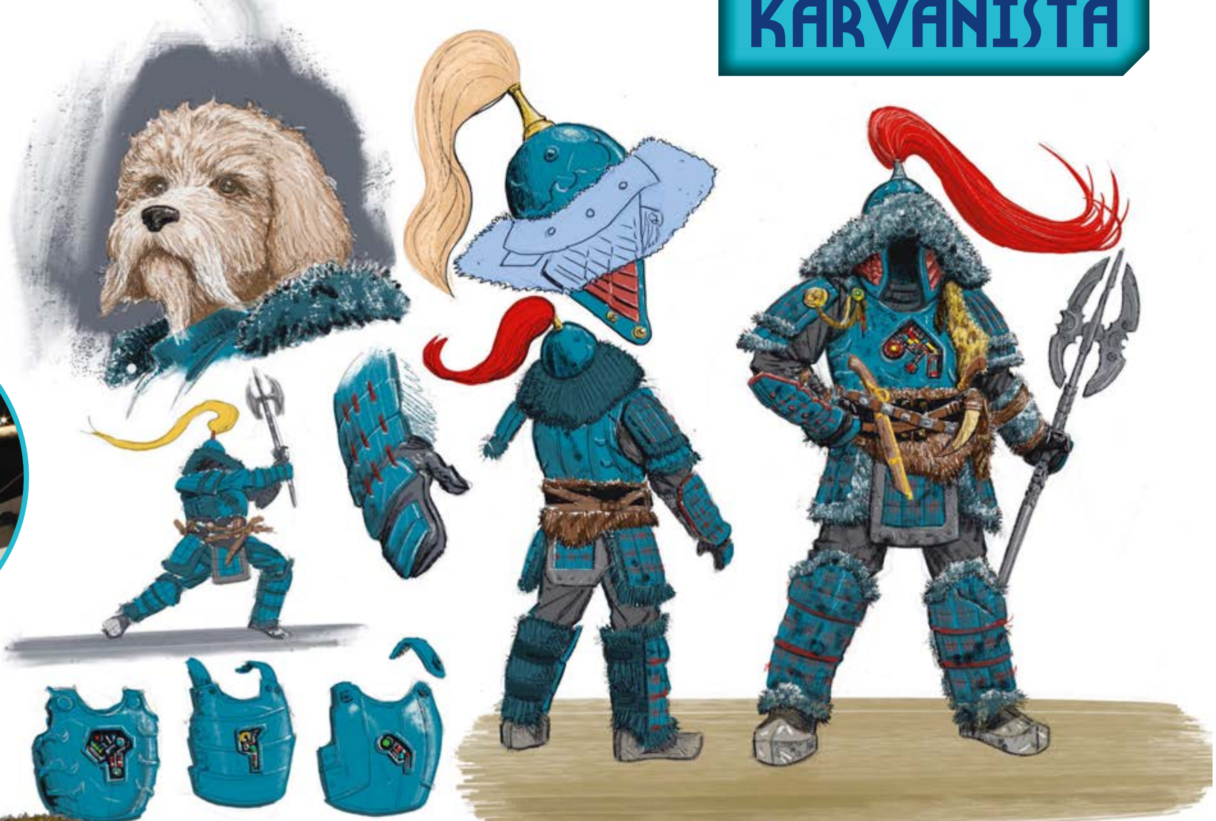
Bottom: Ray's designs for the Thirteenth Doctor's inverse coat. Illustration by Patrick Goddard.

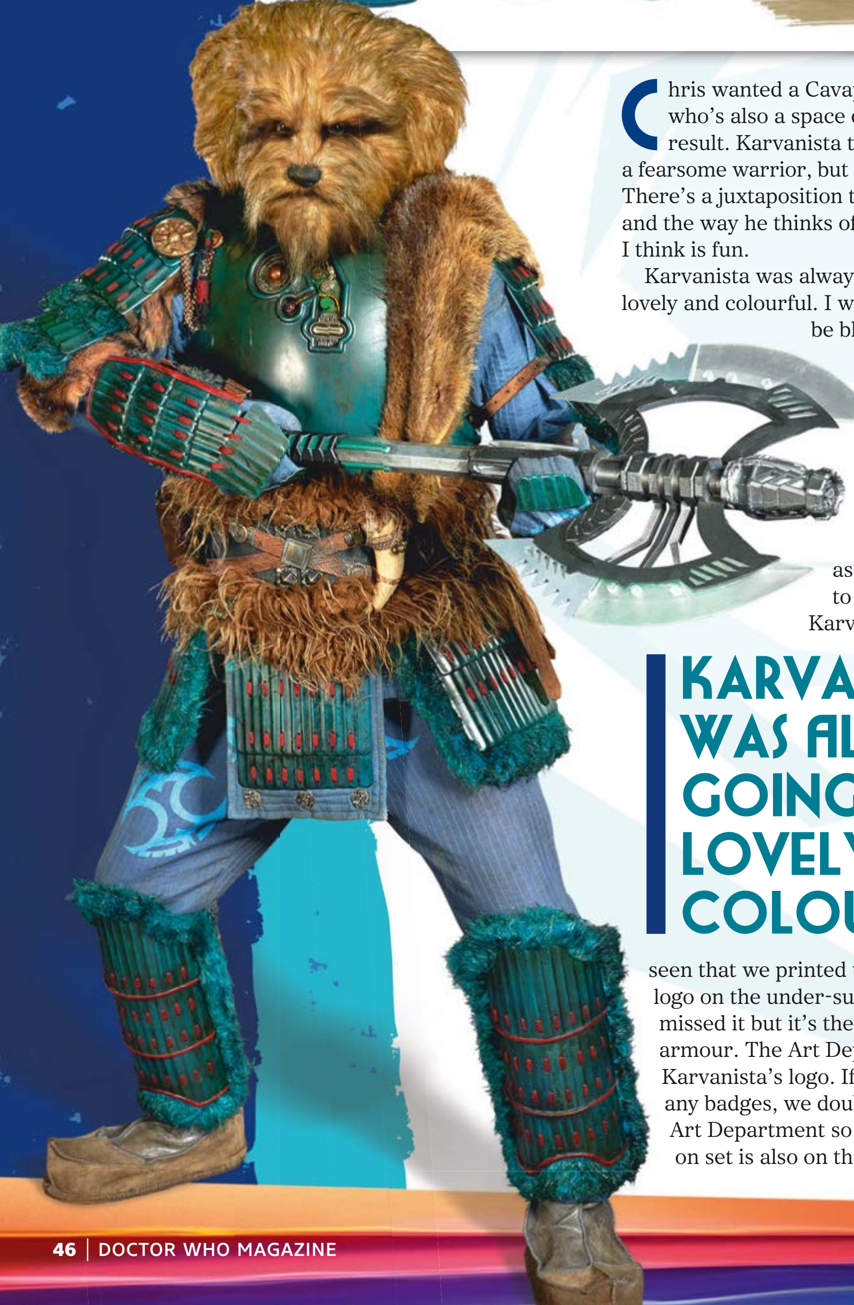
KARVANISTA

Right: Ray's designs for Karvanista. Illustration by Patrick Goddard.

Below inset: A museum display of Mongolian armour.

Bottom: Craige Els as Karvanista.





Chris wanted a Cavapoo Ninja warrior who's also a space dog. This was the result. Karvanista thinks he's a fearsome warrior, but he looks really cute. There's a juxtaposition to his appearance and the way he thinks of himself, which I think is fun.

Karvanista was always going to be lovely and colourful. I wanted him to be blue and red and also I wanted to incorporate a lovely teal colour. The Art Department decided to use the teal on Karvanista's ship as well. I also wanted to have a 'brand' for Karvanista. You'll have seen that we printed the Karvanista logo on the under-suit. You might have missed it but it's there, in between the armour. The Art Department designed Karvanista's logo. If we ever need any badges, we double up with the Art Department so that whatever's on set is also on the costumes.

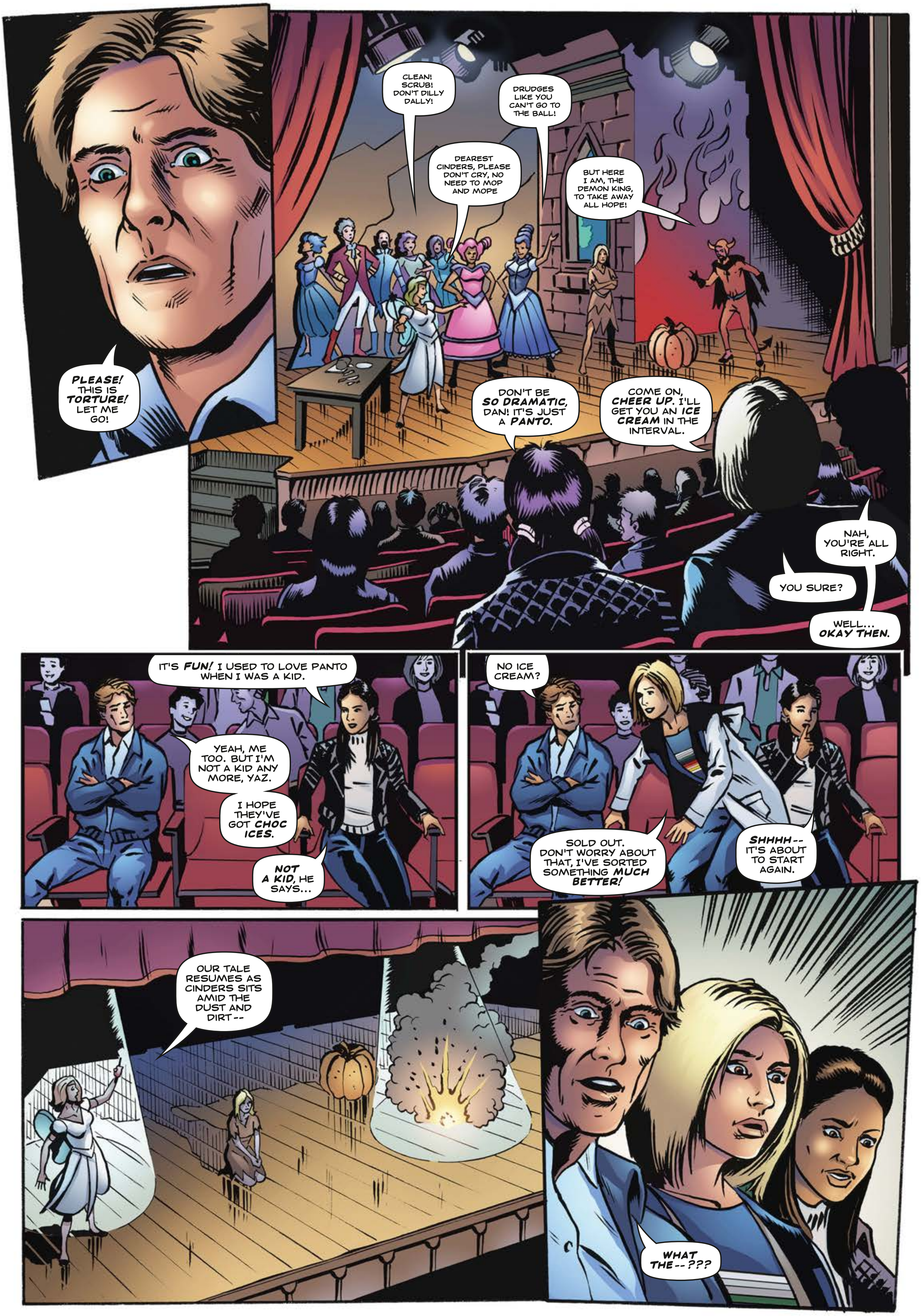
> KARVANISTA WAS ALWAYS GOING TO BE LOVELY AND COLOURFUL.

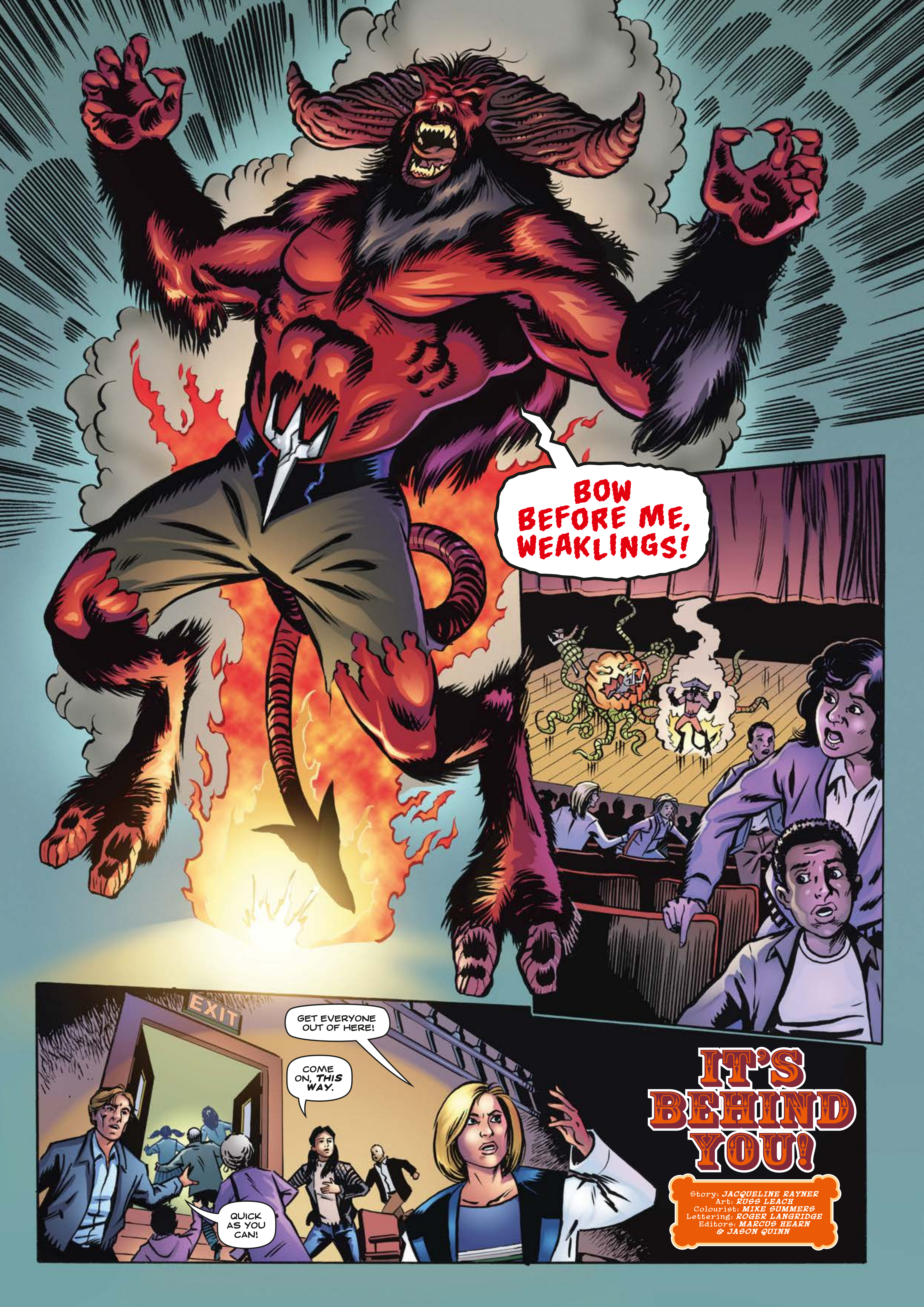
Because he's a warrior, Karvanista wears a lot of armour. I knew I was already doing the Sontarans, so I didn't want Karvanista to have metal armour as well. I did a lot of research into Japanese armour but then, when we had the tone meeting, Jamie [Magnus Stone], the director, asked if we could look at Mongolian, hence the hat. It ended up kind of being a mixture. [Costume maker] Robert Allsopp handmade those brilliant Mongolian boots. I think they're quite a number. Once we'd made the costume and fitted it, we broke it all down by spraying it and putting a few scratches on it to make it look like he's been through the wars.

Similar to the Sontarans, we wanted some technical stuff for Karvanista, so it didn't just feel like a copy of a Mongolian armour. And because he's a dog warrior, I gave him a lanyard which almost looks like a medal, like you get with military uniforms. You'll see there are also lots of little bits around his belt, which we decided would be little trophies of where he's been. He's collected pieces of fur and leather to add to his belt. And all the fur is fake, may I add.

In a way, Karvanista was designed with a figurine in mind. Because he's a fun character, I knew he'd be fun to recreate. People 'get' the space dog.

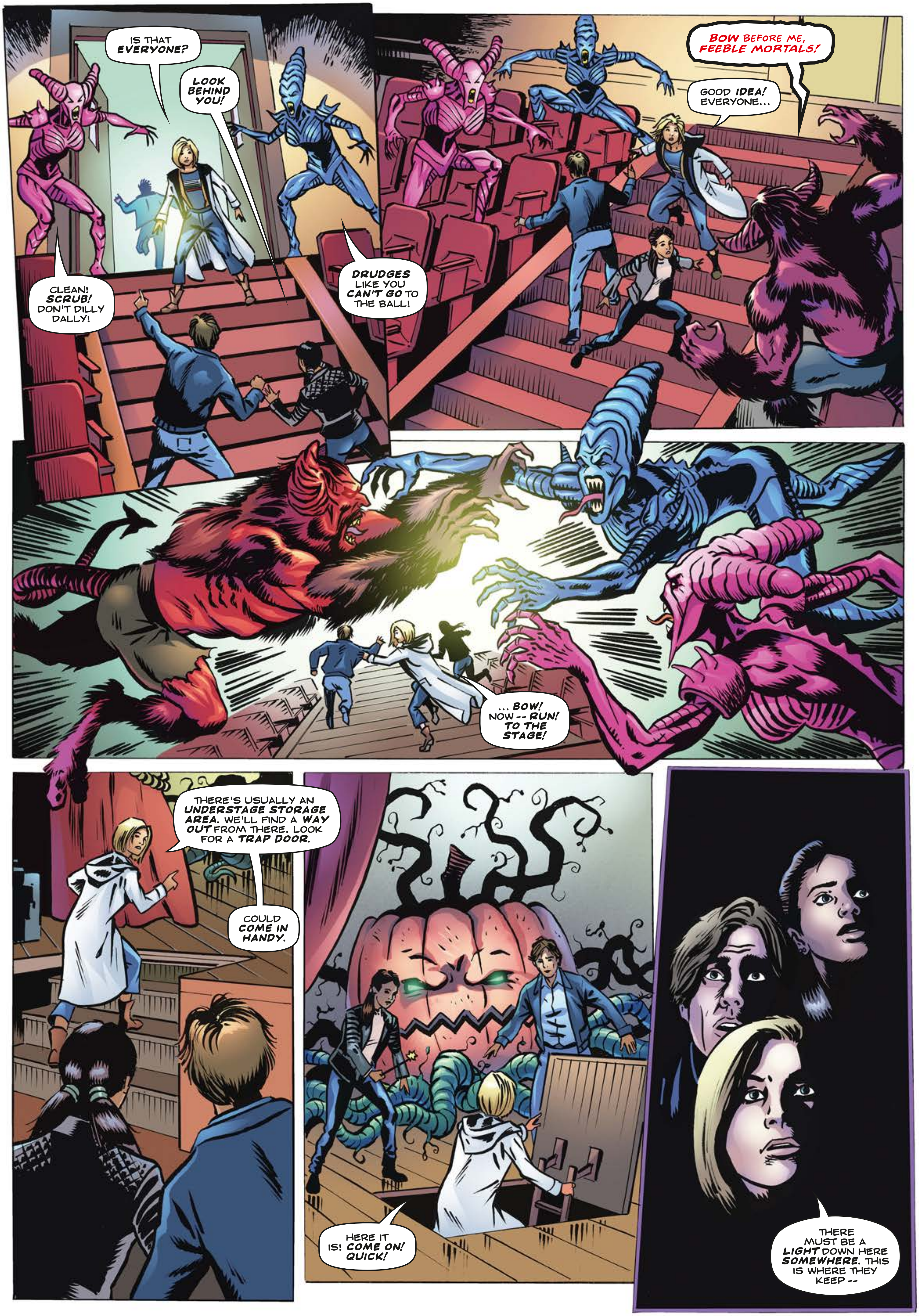
NEXT ISSUE: Ray discusses more of his costume designs for Series 13.

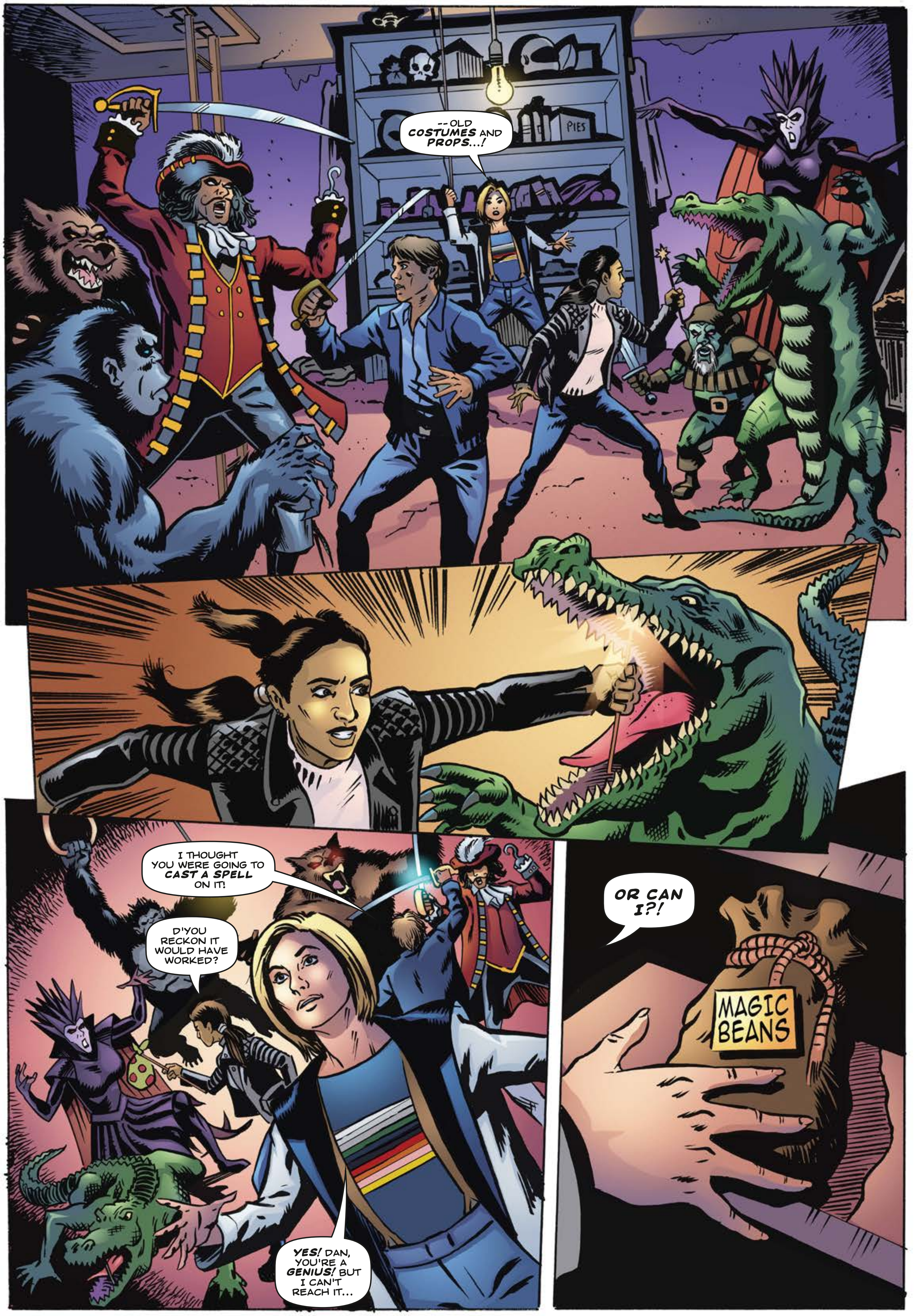

PLEASE! THIS IS TORTURE! LET ME GO!
CLEAN! SCRUB! DON'T DILLY DALLY!
DEAREST CINDERS, PLEASE DON'T CRY, NO NEED TO MOP AND MOPE
DRUDGES LIKE YOU CAN'T GO TO THE BALL!
BUT HERE I AM, THE DEMON KING, TO TAKE AWAY ALL HOPE!
DON'T BE SO DRAMATIC, DAN! IT'S JUST A PANTO.
COME ON, CHEER UP. I'LL GET YOU AN ICE CREAM IN THE INTERVAL.
NAH, YOU'RE ALL RIGHT.
YOU SURE?
WELL... OKAY THEN.
IT'S FUN! I USED TO LOVE PANTO WHEN I WAS A KID.
YEAH, ME TOO. BUT I'M NOT A KID ANY MORE, YAZ.
I HOPE THEY'VE GOT CHOC ICES.
NOT A KID, HE SAYS...
NO ICE CREAM?
SOLD OUT. DON'T WORRY ABOUT THAT, I'VE SORTED SOMETHING MUCH BETTER!
SHHHH-- IT'S ABOUT TO START AGAIN.
OUR TALE RESUMES AS CINDERS SITS AMID THE DUST AND DIRT--
WHAT THE--???

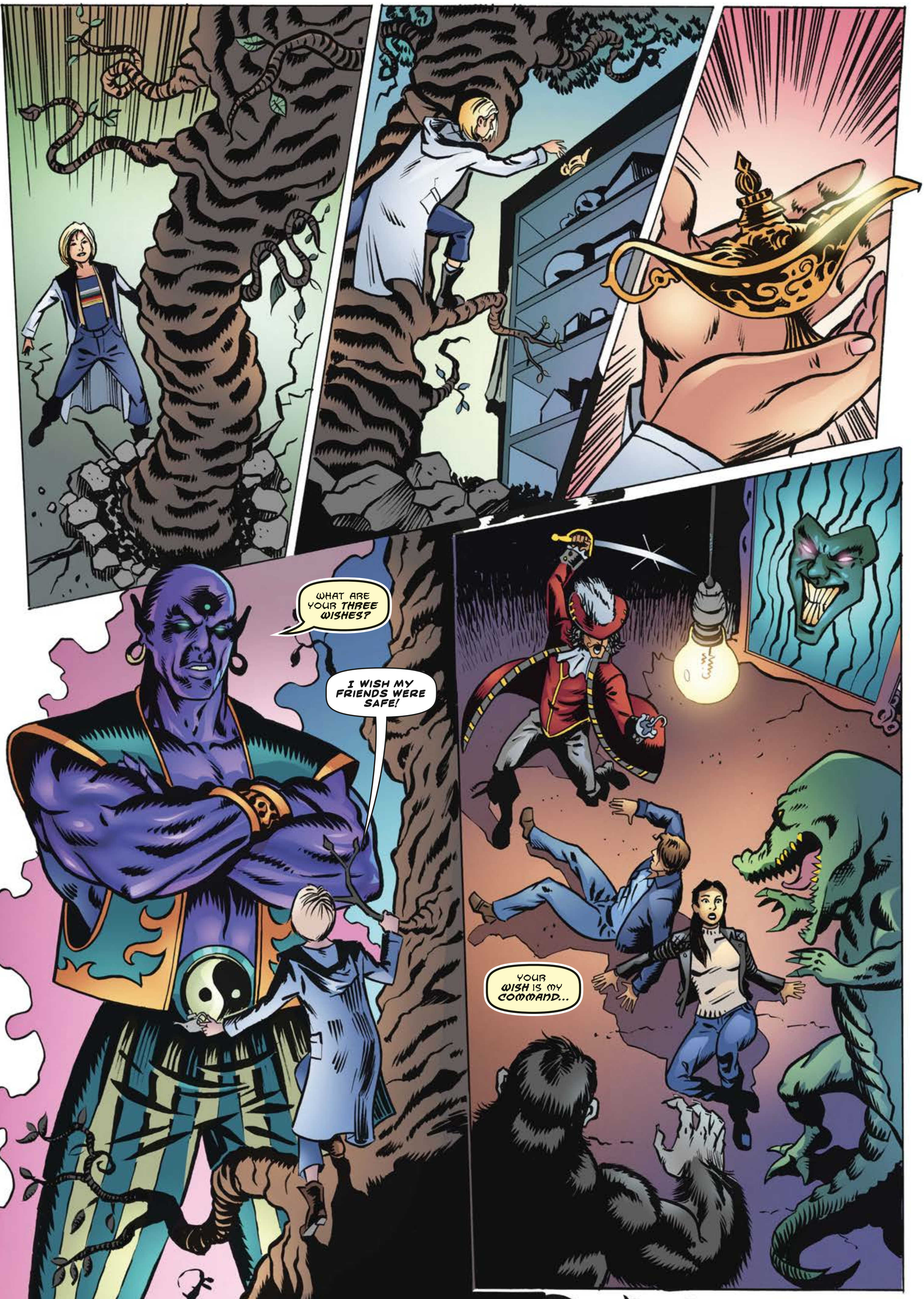

BOW BEFORE ME, WEAKLINGS!
EXIT
GET EVERYONE OUT OF HERE!
COME ON, *THIS* WAY.
QUICK AS YOU CAN!

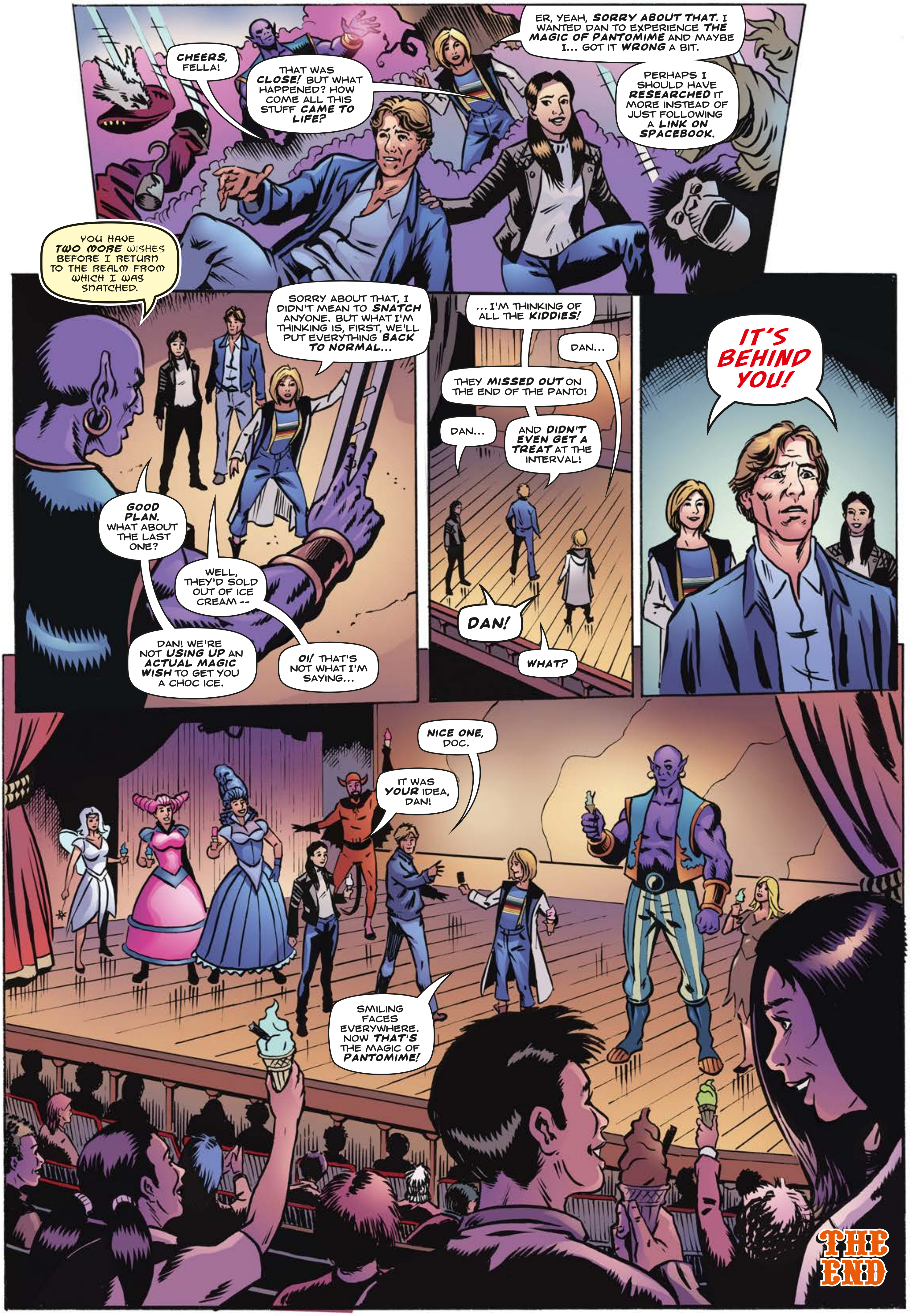
IT'S BEHIND YOU!

Story: *JACQUELINE RAYNER*
Art: *RUSS LEACH*
Colourist: *MIKE SUMMERS*
Lettering: *ROGER LANGRIDGE*
Editors: *MARCUS HEARN & JASON QUINN*


IS THAT EVERYONE?
LOOK BEHIND YOU!
CLEAN! SCRUB! DON'T DILLY DALLY!
DRUDGES LIKE YOU CAN'T GO TO THE BALL!
BOW BEFORE ME, FEEBLE MORTALS!
GOOD IDEA! EVERYONE...
... BOW! NOW -- RUN! TO THE STAGE!
THERE'S USUALLY AN UNDERSTAGE STORAGE AREA. WE'LL FIND A WAY OUT FROM THERE. LOOK FOR A TRAP DOOR.
COULD COME IN HANDY.
HERE IT IS! COME ON! QUICK!
THERE MUST BE A LIGHT DOWN HERE SOMEWHERE. THIS IS WHERE THEY KEEP --


PIES
--OLD COSTUMES AND PROPS...!
I THOUGHT YOU WERE GOING TO CAST A SPELL ON IT!
D'YOU RECKON IT WOULD HAVE WORKED?
YES! DAN, YOU'RE A GENIUS! BUT I CAN'T REACH IT...
OR CAN I?!
MAGIC BEANS


WHAT ARE YOUR THREE WISHES?
I WISH MY FRIENDS WERE SAFE!
YOUR WISH IS MY COMMAND...


CHEERS, FELLA!
THAT WAS CLOSE! BUT WHAT HAPPENED? HOW COME ALL THIS STUFF CAME TO LIFE?
ER, YEAH, SORRY ABOUT THAT. I WANTED DAN TO EXPERIENCE THE MAGIC OF PANTOMIME AND MAYBE I... GOT IT WRONG A BIT.
PERHAPS I SHOULD HAVE RESEARCHED IT MORE INSTEAD OF JUST FOLLOWING A LINK ON SPACEBOOK.
YOU HAVE TWO MORE WISHES BEFORE I RETURN TO THE REALM FROM WHICH I WAS SNATCHED.
SORRY ABOUT THAT, I DIDN'T MEAN TO SNATCH ANYONE. BUT WHAT I'M THINKING IS, FIRST, WE'LL PUT EVERYTHING BACK TO NORMAL...
GOOD PLAN. WHAT ABOUT THE LAST ONE?
WELL, THEY'D SOLD OUT OF ICE CREAM --
DAN! WE'RE NOT USING UP AN ACTUAL MAGIC WISH TO GET YOU A CHOC ICE.
OI! THAT'S NOT WHAT I'M SAYING...
...I'M THINKING OF ALL THE KIDDIES!
DAN...
THEY MISSED OUT ON THE END OF THE PANTO!
DAN...
AND DIDN'T EVEN GET A TREAT AT THE INTERVAL!
DAN!
WHAT?
IT'S BEHIND YOU!
NICE ONE, DOC.
IT WAS YOUR IDEA, DAN!
SMILING FACES EVERYWHERE. NOW THAT'S THE MAGIC OF PANTOMIME!
THE END

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The **Fact** of **Fiction**

Revealing the secrets of the Doctor's adventures – scene by scene.

The **Husbands** of **River Song**

Above: Alex Kingston as River in *The Husbands of River Song* (2015).

Right inset: Lisa Bowerman in a 1998 publicity shot for Big Finish's audio adventures of Professor Bernice Summerfield.

ALAN BARNES recalls the Christmas when the Doctor and his wife shared a night to remember – but had to get ahead of a very angry robot first...

Finally, *The Husbands of River Song* squares away many of the mysteries established in *Silence of the Library/Forest of the Dead* (2008), the story that introduced the Doctor's archaeologist spouse. But it creates further mysteries, too.

While debating whether or not to decapitate wicked King Hydroflax in order to steal the diamond in his head, the Doctor's "overthinking" causes River to ask him: "You know who you remind me of? ... My second wife." Post-2017, the obvious conclusion to leap to is that at some point, River married a female Doctor – albeit without knowing it, since she thinks the Doctor only has the 12 all-male faces pictured in her 'spotter's guide'. So might that Doctor have been the Thirteenth (Jodie Whittaker)? Or her prior 'Fugitive' incarnation (Jo Martin), before or after *Fugitive of the Judoon* (2020)? Or some other as-yet-unknown female Doctor?

Wishful thinking, maybe. In his *Production Notes* column in **Doctor Who Magazine** issue 482, River's creator, Steven Moffat, suggested that she might have had 224 wives in total, equal to her number of husbands – and when reader Kevin Burnard wondered if River might have gone on expeditions with fellow space archaeologist and *New Adventures* companion Bernice Summerfield, Moffat implied that the pair might have enjoyed a marital partnership too (a suggestion enthusiastically endorsed on Twitter by Bernice's creator @Paul_Cornell). So was it *Bernice* whom Moffat was thinking of when he wrote the "second wife" line six months or so later...?

Perhaps, though, the most significant thing isn't the "second wife" bit, but the fact that River mistakenly believes the Doctor to be limited to just 12 faces. But is it really credible that she should only have found evidence of the first 12, in order? One possible explanation is that she's only been looking for male Doctors, or maybe white male Doctors. So what if there *aren't* any more of those, after the Twelfth...?

Spoilers...

FIRST BROADCAST:
25 December 2015

Christmas Day, 5343. A flying saucer has crashed into the snow beyond the human colony of Mendorax Dellora...

00m 13s ... which might just be the name of the village, not the planet. It has to be said that the Mendorax Dellorans don't seem to have noticed that an *actual flying saucer* has very recently crashed close to their colony. But if it's their collective recital of *Hark! the Herald Angels Sing* we can hear... perhaps they simply didn't notice it come down over the noise of their own singing?

Whereas the script revealed the saucer only when the Doctor first sees it, director Douglas Mackinnon placed it in the opening shot, the better to wake up dozy Christmas viewers. In **DWM** 506, he described looking at 40 or 50 possible designs for the saucer – but "dark greys and silvers just didn't feel right to me, so we went into a much more 50s-style, *Forbidden Planet* area..." Hence the final choice of a bright red saucer... with antennae like the hooks of a giant bauble fallen from a Christmas tree, perhaps.

CAROL SINGERS WILL BE CRITICISED

00m 35s The TARDIS stands in the village, a sign on the door reading "CAROL SINGERS WILL BE CRITICISED" – toned down from "VAPOURISED" in the first draft script.

If the village street looks familiar, that's because it's an artificial snow-bedecked redress of the Trap Street set from *Face the Raven* (2015), three episodes earlier.

00m 47s Holding a map, Nardole (Matt Lucas) makes his way through the streets – wearing a red duffel coat, mittens and a blue bobble hat with a red turn-up. All of which makes him look very like the potty-mouthed elementary school student Stan from the adult animated series *South Park* (1997-present) – usually seen wearing a red duffel coat, mittens and a blue bobble hat with a red turn-up. Is this *cosplay?*

01m 07s Having mistakenly knocked on the TARDIS door, Nardole confirms that the Doctor (Peter Capaldi) appears to be wearing antlers – "hologrammatic" ones, apparently generated by the TARDIS in an effort to cheer the Doctor up. But why's he sad? Not just because it's Christmas, probably. The implication is that – following *Hell Bent* (2015) – the Doctor's in a melancholy mood because he's still looking for Clara (Jenna Coleman), after a neural block was used to trash much of his memory of his former friend. (Has he landed here on Clara's trail, in fact?)

The previous Doctor (Matt Smith) wore holographic clothes in order to board the Church of the Papal Mainframe in *The Time of the Doctor* (2013) – seemingly after swallowing a device that projected the appearance of clothing onto the visual cortices of (some) people he met. The TARDIS didn't appear to be involved, though, so the antlers must have been generated via an entirely different mechanism... unless the TARDIS has somehow hacked the hologram projector that resides inside the Doctor still? But let's not go there, since it raises the appalling prospect that the Doctor has been basically naked throughout the last two seasons...

In shots lost from the script, the TARDIS went on to give the Doctor a hologrammatic Santa hat in lieu of the antlers – which promptly got thrown inside (illogically).

Thinking he must be "the surgeon" whom Nardole is after, the Doctor exits his ship – unaware that a real surgeon is seeking a rendezvous in the streets.

02m 33s Nardole has led the Doctor to the crashed saucer... where a cloaked and hooded figure is waiting in the doorway. "Nardole, what have you brought to my doorstep?" the figure asks, unimpressed by the sight of "the surgeon". That figure is about to be revealed as River Song (Alex Kingston). Her line, plus the Doctor's response – "I've had a haircut. This is my best suit" (even though, as River points out, it isn't a suit) – was awkwardly constructed to fit with the first part of a crucial speech from *Forest of the Dead* (2008). There, the about-to-die River told the Tenth Doctor (David Tennant) about the last time she'd met his future self: "... you turned up on my doorstep, with a new haircut and a suit." (The rest of that speech will prove to be even more significant.)

Below: Nardole (Matt Lucas) meets the Doctor (Peter Capaldi) for the first time.

One usually needs a flowchart to follow how "the surgeon" knows River – but River's reveal that her "husband is dying" prompts the Doctor (who believes, therefore, that he's about to meet one of his other selves) to say he's "going to need a bigger flowchart". He's paraphrasing the famous line spoken by Chief Brody (Roy Scheider) after first catching sight of the eponymous Great White in *Jaws* (1975): "You're gonna need a bigger boat..." →

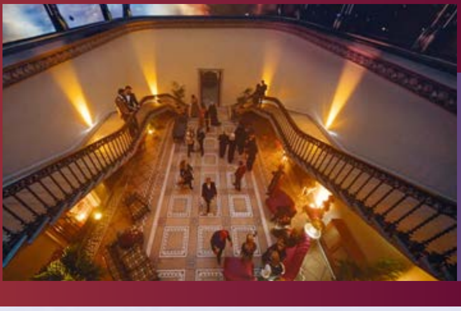
Essential Info

» For a time, showrunner Steven Moffat intended that the 2015 Christmas Special would be his last-ever *Doctor Who* – and so there was a pleasing circularity in bringing back Professor River Song, the Doctor's archaeologist wife, to round out the character's complicated chronology. Ultimately, the episode would see the Doctor and River visit the Singing Towers of Darillium – the last time they'd meet prior to their last-ever (living) encounter in the first-screened River adventure, *Silence in the Library/Forest of the Dead* (2008).

» In accepting this latest assignment, six-time *Doctor Who* director Douglas Mackinnon found himself taking on his second major special of the same Yuletide season – since he'd already completed work on the one-off episode of Moffat and Mark Gatiss' *Sherlock* scheduled for New Year's Day: *The Abominable Bride*.

» Twenty-one shooting days were allocated to the hour-long River reunion, beginning on Tuesday 1 September 2015 and wrapping on Saturday the 26th. The bulk of the episode was recorded at the programme's regular home, Roath Lock Studios, with the Great Hall at Leigh Court in Bristol, a Palladian mansion turned business centre, doubling for the grand lobby of the space cruiser *Harmony & Redemption* (see *leighcourt.co.uk*). The inside of a hangar at RAF St Athan was used for the expansive snowy field sequences set outside King Hydroflax's flying saucer, and the Aberthaw Cement Works quarry featured as the crash site seen towards the episode's end.

» With Moffat eventually favouring the title *The Husbands* (plural) *of River Song* over *The Husband* (singular) *of River Song*, the episode was seen by 7.69 million viewers on its initial transmission – making it the seventh most-watched programme of Christmas week.



Above left inset: Director Douglas Mackinnon.
Left: The Great Hall at Leigh Court in Bristol.

The Fact of Fiction

→ **04m 59s** Guarded by warrior monks, and watched over by four billion anxious televiewers, River's husband King Hydroflax (Greg Davies) lies prone inside the saucer, installed inside a huge armoured suit... seemingly cannibalised from the same make as the two squabbling robots seen in *Dinosaurs on a Spaceship* (2012), attendants to another mortally ill villain. (In which case, this make has been in circulation for 3,000 years or so.) In reality, this was the second refurb for one of the suits – originally one of two 'Roboidz' created for the CBBC game show *Mission: 2110* (2010).

The Doctor refuses to bow before Hydroflax on the grounds that his "back's playing up" – the same reason the First Doctor (William Hartnell) gave for being unable to kow-tow before Mighty Kublai Khan (Martin Miller), the most powerful man in the world, in the sixth episode of *Marco Polo* (1964). But on that occasion he was telling the truth...

08m 53s River has drawn the Doctor into a side room – supposedly "the Captain's ready room, in normal circumstance. The private quarters of a space age warrior chief – trophies and memorabilia, but also consoles and high-tech equipment..." There, she shows him a giant-sized image of the object inside Hydroflax's brain that "the surgeon" has been hired to retrieve: the Halassi Androvar, the most valuable diamond in the universe (the Kalezzi Androvar, property of the Kalezzi, in the first draft). Supposedly, the diamond became embedded in Hydroflax's head during the course of a raid on the Halassi vaults: "In the ensuing fire-fight, the whole thing blew up in his face..." He's not the first bad guy in the universe to endure such an unlikely injury: in the James Bond movie *Die Another Day* (2002), the villainous henchman Zao (Rick Yune) is left with gemstone-studded features after 007 (Pierce Brosnan) causes a suitcase full of diamonds to explode...

River doesn't want "the surgeon" to remove the diamond, however – just Hydroflax's head: "I basically married the diamond," she explains. "You married the rest of him, too," the Doctor protested, in the script. "Yes, well, there's always baggage," countered River.

Right: King Hydroflax (Greg Davies).

09m 33s River's actual baggage – ie, the items in the hold-all she wants to put Hydroflax's head inside, post-decapitation – includes a red fez of the type sometimes worn by Matt Smith's Eleventh Doctor (one of which she'd blasted into pieces in *The Big Bang*, 2010).

"Is this what you're like when I'm not –" begins the Doctor. Stage directions indicated the Doctor's thoughts at this moment: "On THE DOCTOR. And he almost tells her – but he can't. He has to know! Is this the truth about RIVER?"

Hence several subsequent scripted lines that failed to make the final cut. Was River really capable of murdering her husband, wondered the Doctor? "Oh, *that*. Sure, yeah," replied River. Her answer pained the Doctor, who made a show of inspecting the hologram. "Actually, now that you mention it, I'm starting to see a trend. We should have tee-shirts," he said – referring, presumably, to how the young River had actually assassinated his earlier self on the shores of Lake Silencio (a running storyline from the 2011 season, and let's not get any deeper into it here). Needless to say, River was confused: "What are you talking about??" The Doctor dug in further: "How can you just justify killing a man who absolutely trusts you, to steal a diamond?" At this, River shrugged: "Well – plenty more fish in the sea?" The Doctor was appalled: "*Please don't say things like that!*" (emphasis as scripted).

"I employed you. You agreed to this," says River. As scripted, the Doctor replied: "Well, I'm on strike. Power to the people, equal rights, bring back that show we like!" (Which recently cancelled show, in 2015? *Being Human*? *In the Flesh*? *Utopia*?)

Hydroflax is "the butcher of the Bone Meadows, who ends his battles by eating his enemies, dead or alive..." Wherever the Bone Meadows are, the Doctor and River were together there at some point in their relative pasts – according to River in *The Time of Angels* (2010), who asked the Eleventh Doctor: "Have we done the Bone Meadows?" "The murder of a creature like that wouldn't weigh heavily on my conscience, even if I had one," says River. As scripted, the Doctor told her that, even though he'd never met her before, he believed she had a conscience. "Oh, I do, I've got the worst," she countered. "But he isn't here right

RIVER'S FACE BOOK

River has given Ramone a spotter's guide to all 12 of the Doctor's known faces.

All except the image of the First Doctor (William Hartnell) are screengrabs from televised serials: the Second (Patrick Troughton) from *The Two Doctors* (1985), the Third (Jon Pertwee) from *Carnival of Monsters* (1973), the Fourth (Tom Baker) from *The Hand of Fear* (1976), the Fifth (Peter Davison) from *The Visitation* (1982), the Sixth (Colin Baker) from *The Twin Dilemma* (1984), the Seventh (Sylvester McCoy) from *Survival* (1989), the Eighth (Paul McGann) from the TV movie (1996), the so-called 'War Doctor' (John Hurt) from *The Day of the Doctor* (2013), the Ninth (Christopher Eccleston) from *Bad Wolf/The Parting of the Ways* (2005), the Tenth (David Tennant) from *The Runaway Bride* (2006) and the Eleventh from *The Bells of Saint John* (2013).

The design team are, of course, to be commended for not using obvious publicity photographs... but picking screengrabs raises the obvious question: *how did River acquire these images?*

Perhaps some were taken by other Ramone-like spouses or Nardole-like associates of River's, covertly monitoring 'Damsel' during the course of his adventures. The image of the Fourth, for example, was plainly acquired from the scene of the quarry explosion on Earth at the beginning of *The Hand of Fear* – so might quarryman Abbott (Steve Coogan lookalike David Purcell) have been another Ramone, poised to intercept the TARDIS on River's behalf? For the Third: was River watching the Doctor inside the miniscope? Might Shirna (Cheryl Hall) have been a wife, or a Nardole?

The possibilities are endless...

Above left: Photos from River's spotter's guide of the Doctors, showing the Second (Patrick Troughton) and Third (Jon Pertwee) incarnations.

Right: Phillip Rhys as Ramone.

now.” Stage directions indicated a shot of the Doctor, thinking: “RIVER – his RIVER! Can’t accept she’d ever talk like this.”

“You know who you remind me of?” begins River. “Yes, probably a chap with a big –” says the Doctor, miming an extended chin. (His dis of his previous incarnation wasn’t scripted.)

11m 14s Deactivating the hologrammatic head, they see that Hydroflax and his bodyguards have already entered the ready room. Whereupon Hydroflax detaches his organic head from his mechanical body – and it has to be said that events would have turned out very differently if he *hadn’t* indulged himself in this moment’s showboating.

“You married a cyborg and you didn’t even know it,” the Doctor tells River. “Early days,” she countered, in material lost from the shooting script. “He’s a mechanical man with a detachable head!” exclaimed the Doctor. “And you can wait so long for one of those!” she replied.

This isn’t the first time that the Doctor’s encountered a villain able to detach their organic head from their robot body. In the two-part *Doctor Who Adventures* comic strip *Gangster’s Paradise*/*Heads You Lose* (issues 16-17, 2006), the Tenth Doctor and Rose Tyler fell foul of the Corpulone clan – a family of intergalactic mobsters with removable heads, desperate to get their robot hands on a diamond-dropping Glitterbird...

Hydroflax’s body places Nardole’s decapitated head on its shoulders.

12m 00s River uses her sonic trowel to ward off the monks and Hydroflax’s body (Liam Cook, voiced by Nonso Anozie). If she carries said trowel everywhere she goes, it’s a trait she shares with her paternal grandfather, Brian Williams (Mark Williams) – at least, according to *Dinosaurs on a Spaceship*.

14m 55s Teleported outside, the Doctor and River are joined by Ramone (Phillip Rhys) – described in stage directions as “quite possibly the most handsome man in the world”. Whereupon River, who claims Ramone as another husband of hers, “snogs his face off. It goes on. And on. And on. THE DOCTOR just standing there. [NB: not lying on the ground, as on screen.] Bemused – why do humans do that? But a tiny bit resentful, too. And maybe, somewhere very deep, a bit jealous.”

15m 31s Ramone has failed to locate someone codenamed ‘Damsel’, from ‘Damsel in distress’ – ie, the Doctor, pictures of whose first 12 known faces he holds in a handy concertina-type wallet. This, we presume, is the handy guide that River described to the Eleventh Doctor in *The Time of Angels*: “I’ve got pictures of all your faces. You never show up in the right order, though. I need the spotter’s guide...”

Interesting that she *has* established the right order, however. At the time of her next chronological encounter with the Doctor, meeting the Tenth (David Tennant) in *Silence of the Library*/*Forest of the Dead*, she won’t know whether or not they’ve done the “crash of the *Byzantium*” yet – an event depicted in *The Time of Angels* – which suggests that she doesn’t *know* the Tenth precedes the Eleventh. Perhaps she’s got the order right purely by guesswork? Or perhaps she just can’t remember the order without referring to the guide?

Which is why Ramone has located the capsule (ie, the TARDIS) in the village... but he can’t find the Doctor, despite having “looked everywhere”. If River selected associates on the basis of brains, not beauty, Ramone might have thought to follow the Doctor’s footprints from the capsule. But let’s be charitable, and presume they’ve since been buried by falling snow...

Cut from the end of this scene, the supposedly memory-wiped Ramone asking River, as they headed to the village: “We’re not actually married, are we? That was a joke, right?” To which River responded: “Let’s see how the evening goes...”

Hydroflax’s body places Nardole’s decapitated head on its shoulders, in order to gain information about River’s whereabouts...

19m 30s River deliberately crashed Hydroflax’s ship at this intersection with the Doctor’s timeline... and having used her own key to open the TARDIS door, she offers “the surgeon” a drink from a secret cabinet behind one of the roundels, where she keeps “Aldebaran brandy” – whereas green Aldebaran *whiskey* can be found behind the bar aboard the *USS Enterprise-D* in *Star Trek: The Next Generation* (1987-93).

“Help yourself, but don’t tell Dad,” she says, tapping her nose – perhaps acknowledging the well-formed conk attached to the face of her father, Rory Williams (Arthur Darvill)?

After ‘theorising’ that the ship won’t take off if a life form registers as being both inside and outside at the same time, the Doctor hints heavily at his true identity but River doesn’t take the bait. “Seriously?” he asks. As scripted, he repeated himself: “‘For a Doctor?’” But River said she’d known “some really stupid doctors... You’ve no idea.” (Or did she mean “some really stupid Doctors”?)

23m 06s While Ramone, returning to River’s ship, runs into Nardole’s head atop Hydroflax’s body, Hydroflax’s head has been set down on the panel of the TARDIS console given over to its telepathic interface. This was introduced in *Listen* (2014) – when its →

Above: The robot body of Hydroflax uses Nardole’s head.

Right: Scratch (Robert Curtis) of the Shoal of the Winter Harmony.

→ surround seemed rather more solid than the dummy panel that Hydroflax actor Greg Davies' head is seen protruding from...!

Next, River opens the TARDIS door to Ramone – but it's Ramone's head on Hydroflax's body, which somehow manages to get itself through the door. Earlier stage directions described how the body was able to enter its ready room in the saucer: "Now a series of clicks and slams, HYDROFLAX expands to his full size, panels sliding and shifting. (He shrank himself to get through the door.)" This, presumably, explains it.

24m 18s The Doctor and River contrive to escape with the head when the TARDIS lands at its next destination (preset by River) – and race out of the TARDIS into a baggage hold, and then into the lobby of the galaxy cruiser *Harmony & Redemption*, seemingly in a single continuous shot. In fact, the tower of crates they run behind (at **24m 11s**) was used to disguise the join between two baggage hold set-ups – one in studio at Roath Lock, and one in the library at the Leigh Court location, leading directly into its Great Hall.

27m 13s River's plan is to sell the diamond to one of the many wealthy murderers aboard the cruiser... who eat, as genocidal maniacs so often do, to the music of Richard Wagner: specifically, the *Siegfried Idyll* (1870).

Under the table, River is reading the police box-shaped diary originally given to her by the Eleventh Doctor, not long after her regeneration in *Let's Kill Hitler* (2011). "One should always have something sensational to read on a spaceship," she says – paraphrasing Gwendolen in Oscar Wilde's *The Importance of Being Earnest* (1895): "I never travel without my diary. One should always have something sensational to read in the train."

The person who gave her the diary was no one special, she confirms – just "terribly useful every now and then." Stage directions described the next shot of the Doctor: "A little crestfallen. That actually hurt."

29m 45s While the oleaginous maître d', Flemming (Rowan Polonski), goes to release 'Ramone' from the deadlocked baggage hold, River is greeted by a buyer, Scratch – played by Robert Curtis, previously a Security Man in the *Sarah Jane Adventures* serial *Prisoner of the Judoon* (2009). Scratch represents the Shoal of the Winter Harmony – direct descendants of a species of disembodied brains, whom the Doctor will first encounter in New York in 2016 in the next Christmas Special, *The Return of Doctor Mysterio* (2016). (Not that he knows that yet, and it's fortunate theydidn't keep records.)

It transpires that all the diners are embodiments of the hollow-headed Shoal – hence the name of the cruiser, we presume – and all are devotees of their former conqueror Hydroflax, whom Scratch describes as "our distant and loving king". As scripted, Scratch twice called Hydroflax their distant and loving "God", but the first "God" appears to have been post-dubbed and the second cut – perhaps in deference to Christmas Day transmission?

35m 26s Desperate, the Doctor's revealed the head of Hydroflax and tried to auction it to the devout – but then the body stomps in, causing the head to call: "Come to me, my Body!"

Reviewing *The Husbands of River Song* for *vulture.com*, US critic Russ Ruediger noted that the line was lifted from an "old Sean Connery movie called *Sword of the Valiant*." It's absolutely true that the decapitated head of Connery's Green Knight uses the same phrase to beckon the rest of his supernaturally still-alive body to collect itself from the floor, then set itself back atop his shoulders, in that mildly notorious Arthurian fantasy (from 1984). But *The Fact of Fiction* is more reminded of the head of the accidentally decapitated student Vyvyan (Adrian Edmondson) calling the rest of his body down a railway track in *Bambi*, an episode of the differently notorious comedy series *The Young Ones* (also from 1984).

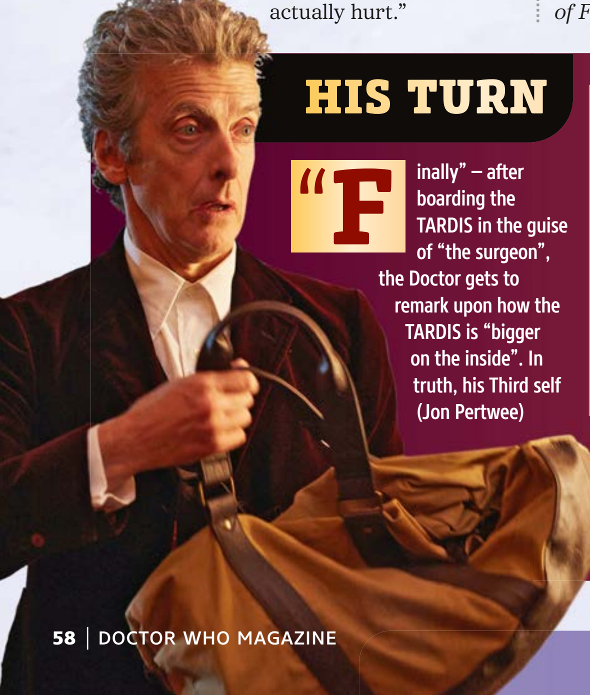
It transpires that all the diners are embodiments of the hollow-headed Shoal.

Guards arrest the Doctor and River as they try to dash out with the rest of the diners. In the script, the Doctor sighed: "Oh, there's always guards, isn't there? Where do they all come from? Where do they get the uniforms?"

With the head's deterioration now irreversible, the body has concluded it needs a new head – and so it atomises the old one, exposing the diamond.

37m 13s Flemming reads from River's diary, in which she's noted when the Pandorica opened (in *The Pandorica Opens*, 2010), a picnic at Asgard (perhaps the location from Norse mythology, mentioned in *Silence in the Library*), the crash of the *Byzantium* (depicted in *The Time of Angels*), a meeting with the dam-building Jim the Fish (recounted in *The Impossible Astronaut*, 2011) and a recent visit to Manhattan (in *The Angels Take Manhattan*, 2012). River

HIS TURN



"Finally" – after boarding the TARDIS in the guise of "the surgeon", the Doctor gets to remark upon how the TARDIS is "bigger on the inside". In truth, his Third self (Jon Pertwee) was the first person to use that exact phrase on screen, to Sergeant Benton (John Levene) in *The Three Doctors* (1972-73): "Well, Sergeant, aren't you going to say it that it's bigger on the inside than it is on the outside? Everybody else does..."

Stage directions had the Doctor "over-acting to hell – turning it up to 12! He's looking round the vast interior space of the TARDIS, declaiming the hell out of it."

In **DWM** 494, writer Steven Moffat explained: "What we see in that moment is his outrage that everyone has accepted the bigger-on-the-inside thing too soon..." Hence the line about how his grasp of the universal constants has been changed forever – which, in the shooting script, followed his observation: "And look at those round things, there should be more of those!" (Meant as a 'meta' reflection of fan criticisms of the relative lack of roundels in the post-2005 TARDIS sets, surely?)

Far left: The Doctor with a bag big enough for the head of Hydroflax.

Above left: Sgt Benton (John Levene), Jo (Katy Manning) and the Doctor (Jon Pertwee) inside the TARDIS in *The Three Doctors* (1972-73).

Above right: The Doctor feigns astonishment at the interior dimensions of his ship.

has "a significant history of escaping" – ie, escaping the Stormcage, the prison facility she was sent to for assassinating the Doctor at Lake Silencio (again, let's not get into all that).

The body wants the Doctor's head, and River can be used to bait him... but the body detects that River isn't lying when she says the Doctor has never loved her. Stage directions throughout this sequence indicated the Doctor's reactions. Here: "his face impossible to read. Just a hint of melancholy?" After River asks "... whoever said he loved me back?", the Doctor was: "listening, thoughtful. Maybe even pained." Finally, when she says the Doctor isn't so small or so ordinary to go around falling in love with people, his thought direction read simply: *okay...*

41m 28s With River finally having twigged the surgeon's true identity, a meteor strike at exactly two o'clock helps the pair to escape. River tells Flemming that she knows about it because she dug him up 400 years in the future – but surely she's lying, because if this were true she'd know exactly where the ship is about to crash, and later we'll see that she doesn't.

Then, having dropped into the lobby, she tells the Doctor that she read about the strike in a book called *History's Finest Exploding Restaurants* – but evidently it wasn't that detailed. (One trusts, however, that it mentions Milliways, aka 'The Restaurant at the End of the Universe' – as described by one Douglas Adams in the book of that name.)

44m 02s Having incapacitated Hydroflax's body, the Doctor joins River on the bridge, where they argue about their other marriages – the Doctor's to Elizabeth I (after *The End of Time,* 2009-10, *then The Day of the Doctor*, 2013) and Marilyn Monroe (after *A Christmas Carol*, 2010), River's to Ramone and Stephen Fry (a version of whom later featured in *Spyfall*, 2020), and the pair of them (seemingly) to Cleopatra I. In *The Wedding of River Song*, both of them reported 'Cleo' to be a pushover, but let's carry on...

Out of the window, River identifies the planet Darillium... which the Doctor knows will be the venue for their last night out before River's demise in *Forest of the Dead*. This, we presume, is why (according to River) he always says he's going to take her there for dinner and always cancels at the last minute. One of those occasions, involving two Eleventh Doctors, was dramatised in the *Complete Sixth Series* boxed set mini-episode *Last Night* (2011).

Having tried to save each other from the crash, both end up stunned on the TARDIS floor. With River unconscious, the Doctor recovers the diamond...

47m 07s A short time in the future, the Doctor meets one-man rescue party Alphonse (Chris Lew Kum Hoi) in sight of Darillium's famous Singing Towers – twin stone pillars whose appearance was loosely inspired by the Old Man of Storr, a rock formation on the Isle of Skye, Douglas Mackinnon's place of origin.

The Doctor gives Alphonse the diamond in the hope that the reward will fund the construction of a restaurant. A short sequence showing the TARDIS' subsequent arrival at the construction site, shot at a building site on East Tyndall Street in Cardiff on Saturday 26 September 2015, was cut from the finished programme, but it can be viewed as a deleted scene incorporated into the *Complete Ninth Series* DVD/Blu-ray box.

49m 21s Years later, River exits the TARDIS to discover she's in a restaurant on Christmas Day – and sprays on a new dress before heading to the balcony, where she encounters Ramone, his head having survived the crash inside Hydroflax's body. Nardole's head remains unseen, but it'll be retrieved by the Doctor and placed on top of a new, part-cybernetic body sometime prior to *The Return of Doctor Mysterio*. Which makes one wonder if River will do the same for Ramone...

50m 21s Soon, the Doctor arrives – "Looking suave as hell" in his black-tie outfit from *Mummy on the Orient Express* (2014), stage directions specified – and makes her a present of a sonic screwdriver. A faint reprise of the score from *Silence in the Library*/*Forest of the Dead* tells us we've come full circle: he's gifting the screwdriver (and scanning River into it) so that his Tenth self will be able to upload her into the Library, saving her as a data ghost.

In *Forest of the Dead*, River will recall how, on their last night on Darillium, the Towers sang, and the Doctor cried. Now the Towers sing, and the Doctor cries. Every Christmas is the last Christmas for something, the Doctor tells River – apparently remembering what the aged Clara had told him in *Last Christmas* (2014).

55m 26s It's their last night, but a night on Darillium lasts 24 years. In the final stage direction of the script: "they turn to look at each other. And if they're going to kiss, we'll never know, because we fade to black." But it's no mystery, is it? Even the Daleks will get to gossip about the Doctor's 24 years of "Domestic bliss on Darillium", according to Missy (Michelle Gomez) in *Extremis* (2017) – where flashbacks illustrate the next events in the Doctor's personal timeline.

And for River, the Library awaits. **DWM**

Right: Husband and wife begin their last night on Darillium.

FURTHER INFO

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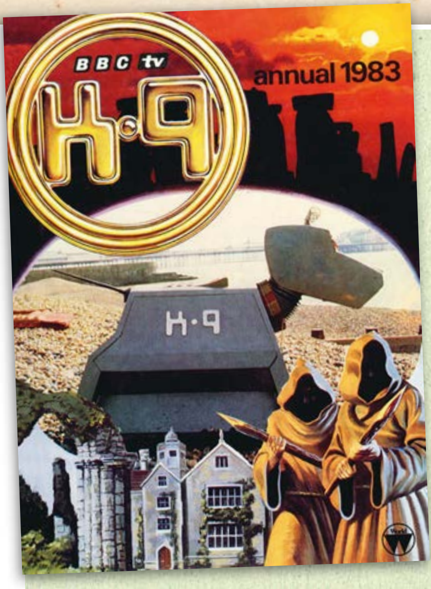
APOCRYPHA

STEVE LYONS looks at the adventures we might have missed between television episodes.



What Is It? A short story in World Distributors' *K9 Annual 1983*.

Who Wrote It? Mike Wilde.

When Was It? August 1982, published in time for the Christmas market, as is the annual tradition.

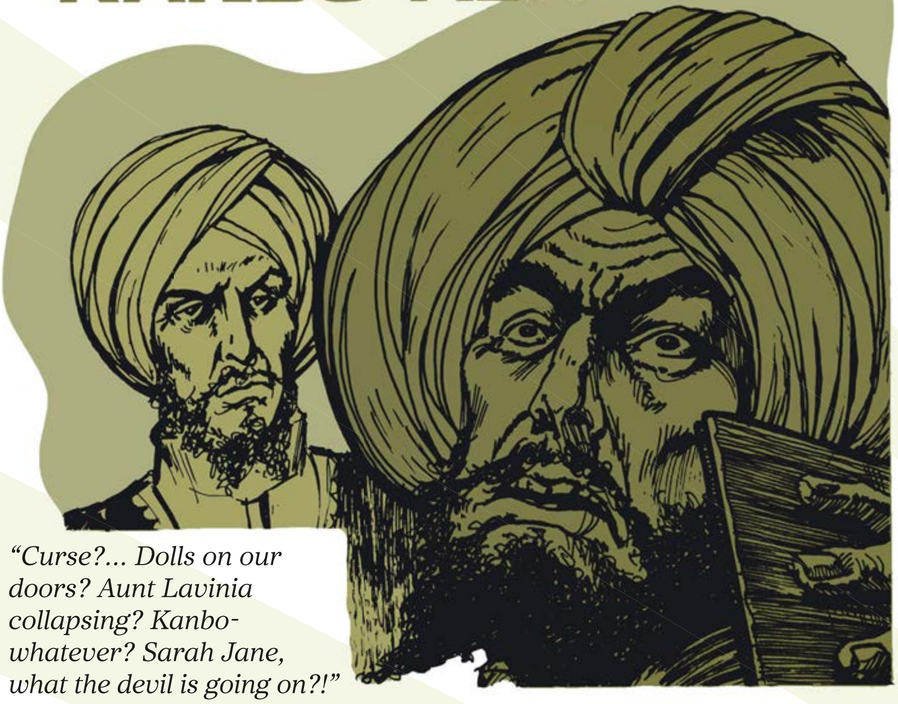
Where Does It Fit? Soon after *A Girl's Best Friend*, the pilot – and only – episode of *K9 and Company*.

Why Does It Matter? It expands *Doctor Who*'s first TV spin-off beyond its single outing, and expands Sarah Jane Smith's family tree too.

How Do I Find It? In PDF form on the Blu-ray box set *The Collection: Season 18*.

DOCTOR WHO
THE COLLECTION
SEASON 18

THE CURSE OF KANBO-ALA



"Curse?... Dolls on our doors? Aunt Lavinia collapsing? Kanbo-whatever? Sarah Jane, what the devil is going on?!"

After Sarah Jane's tomb-raiding uncle dies, she takes his archaeological treasures to London on a sleeper train. But one of the artefacts may have a curse on it – and a pair of sinister cultists wants its "defilers" dead.

Christmas wouldn't be Christmas without *K9 and Company*.

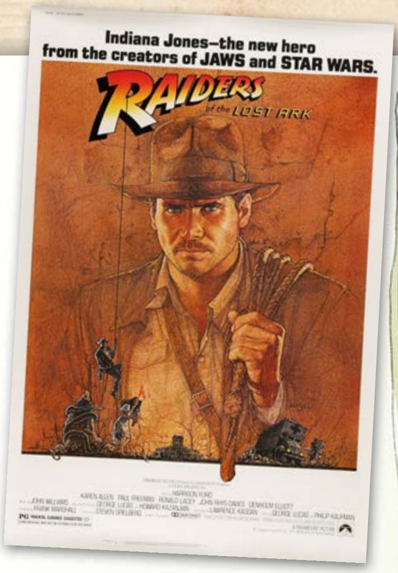
Bob Baker and Dave Martin's popular canine computer took the lead (so to speak) for *Doctor Who*'s first-ever TV spin-off, aired on 28 December 1981. The following year brought an extra pair of gifts: a Christmas Eve repeat on BBC2 and the curiosity of a late-arriving tie-in annual. It seems that World Distributors, their books planned far in advance of publication, gambled on *A Girl's Best Friend* spawning a full series. Lucky for us, if not so much for them – as the six new stories herein comprise the next best thing to such a treat.

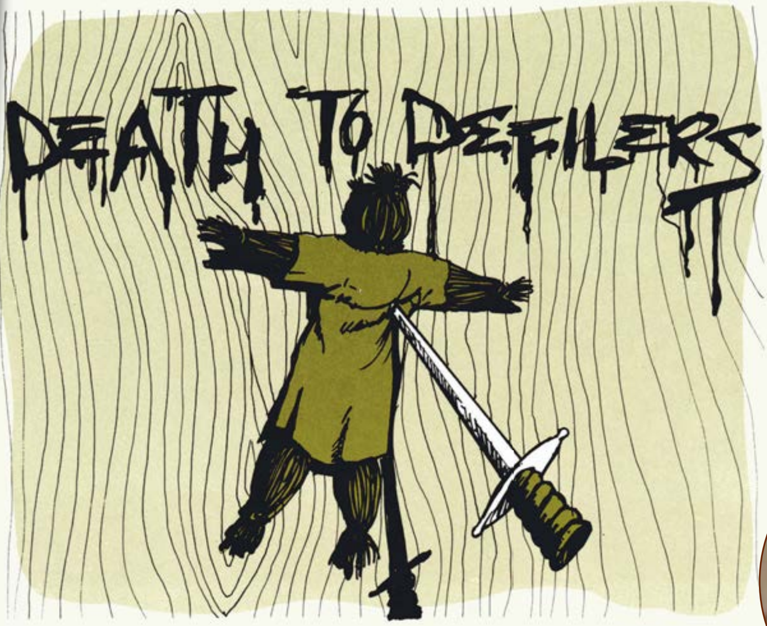
In *A Girl's Best Friend*, K9 and his new mistress, the Doctor's former companion Sarah Jane Smith, had exposed a cult in the Cotswolds. Despite both characters' extensive off-world experience, no alien presence was suggested. The *K9 Annual* posits that this adventure opened up a new career path for Sarah. Her journalistic interest is now centred on

Far left from top: The *K9 Annual 1983* (World Distributors, published 1982); Brendan (Ian Sears) in *K9 and Company* (1982); Sarah Jane Smith (Elisabeth Sladen) and K9 in *K9 and Company*; *Doctor Who: The Collection – Season 18*.

Above: Two men in pursuit of a stolen idol in *The Curse of Kanbo-Ala*.

Left: A devotee of the cult of Hecate in *K9 and Company*.


Indiana Jones–the new hero
from the creators of JAWS and STAR WARS.
RAIDERS
of the LOST ARK



Far left: A one-sheet poster for the 1981 film *Raiders of the Lost Ark*.

Left: A grim warning in *The Curse of Kanbo-Ala*.

Below right: Aunt Lavinia (Mary Wimbush) in *K9 and Company*.

Below left inset: The audio drama *Sarah Jane Smith: Comeback* (Big Finish, 2002).

Bottom: K9 saves the day in the final pages of *The Curse of Kanbo-Ala*.

"witchcraft and the supernatural", and the fake kind at that.

The book's sixth and final story, *The Curse of Kanbo-Ala*, is the fifth to feature an evil human cult, but it throws in an extra twist of its own. It's a pastiche of what would turn out to be the first Indiana Jones film, 1981's *Raiders of the Lost Ark*, though its antagonists prefigure 1984's *Indiana Jones and the Temple of Doom* – members of a sect devoted, not to Kali, but to the hitherto-unknown deity Kanbo-Ala. They're in pursuit of a sacred idol that *does* belong to them; Sarah makes no bones about it, but this doesn't seem to trouble her. The idol was stolen by her uncle – presumably her Aunt Lavinia's brother – whose name was, wait for it... Africana Smith.

"Africana Smith lived for adventure," Lavinia claims. "All his life he was involved in exploring lost tombs and cities, locating legendary tribes, unearthing priceless archaeological treasures." His luck ran out, however, and he died alone, trapped in a tomb in the middle of a jungle.

Sarah and her Aunt are taking Africana's plunder London by train, so that the treasure can be put on display. Accompanying the Smiths on their trip is Lavinia's ward, Brendan Richards, who still lives with them in Moreton Harwood (as per the annual's first story, *Powerstone*). Their train travels overnight through southern Britain, so presumably they had to collect the goods from somewhere in the West Country. Either that or this tale is set in the parallel universe of the *K9 and Company* novelisation (published by Target Books in 1987), which relocates Lavinia's house to the Dorset village of Hazelbury Abbas.

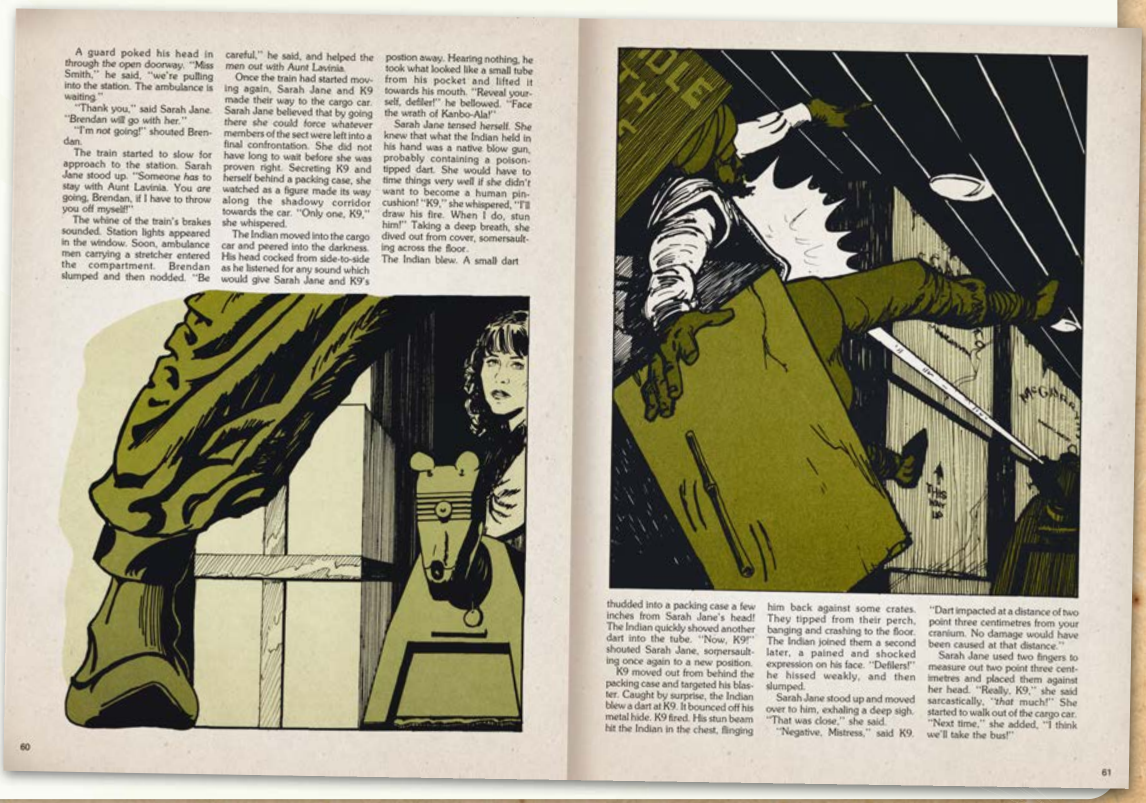
Africana's diary warns of a curse on the idol.

The cultists pin dolls to the doors of their enemies' compartments with daggers, and scrawl threats in blood. Much derring-do ensues as Lavinia is poisoned, Brendan is almost thrown off the moving train and Sarah Jane dodges a dart from a blow gun – before K9, though almost thwarted by a closed compartment door, solves everything with his blaster.

And thus the book closes, literally, on Sarah Jane, K9, Lavinia and Brendan, who to date have enjoyed no further adventures together. Various sources, among them the spin-off series *The Sarah Jane Adventures* (2007-11), agree that Lavinia has now passed away. The audio drama *Sarah Jane Smith: Comeback* (Big Finish, 2002) reveals that Brendan went to work in Silicon Valley, while Sadie Miller's *Lethbridge-Stewart* novel *Moon Blink* (Candy Jar, 2016) claims that he was actually an alien being in human form.

ELISABETH SLADEN
SARAH JANE SMITH
COMEBACK
BIG FINISH

2021, however, saw four of the *K9 Annual*'s stories – though not *The Curse of Kanbo-Ala* – brought to life by BBC Audio's *K9 Audio Annual*, released appropriately in time for the festive season. Truly, *K9 and Company* is the Christmas gift that keeps on giving. **DWM**



A guard poked his head in through the open doorway. "Miss Smith," he said, "we're pulling into the station. The ambulance is waiting."

"Thank you," said Sarah Jane. "Brendan will go with her."

"I'm not going!" shouted Brendan.

The train started to slow for approach to the station. Sarah Jane stood up. "Someone *has* to stay with Aunt Lavinia. You *are* going, Brendan, if I have to throw you off myself!"

The whine of the train's brakes sounded. Station lights appeared in the window. Soon, ambulance men carrying a stretcher entered the compartment. Brendan slumped and then nodded. "Be careful," he said, and helped the men out with Aunt Lavinia.

Once the train had started moving again, Sarah Jane and K9 made their way to the cargo car. Sarah Jane believed that by going there she could force whatever members of the sect were left into a final confrontation. She did not have long to wait before she was proven right. Secreting K9 and herself behind a packing case, she watched as a figure made its way along the shadowy corridor towards the car. "Only one, K9," she whispered.

The Indian moved into the cargo car and peered into the darkness. His head cocked from side-to-side as he listened for any sound which would give Sarah Jane and K9's postion away. Hearing nothing, he took what looked like a small tube from his pocket and lifted it towards his mouth. "Reveal yourself, defiler!" he bellowed. "Face the wrath of Kanbo-Ala!"

Sarah Jane tensed herself. She knew that what the Indian held in his hand was a native blow gun, probably containing a poison-tipped dart. She would have to time things very well if she didn't want to become a human pincushion! "K9," she whispered, "I'll draw his fire. When I do, stun him!" Taking a deep breath, she dived out from cover, somersaulting across the floor.

The Indian blew. A small dart thudded into a packing case a few inches from Sarah Jane's head! The Indian quickly shoved another dart into the tube. "Now, K9!" shouted Sarah Jane, somersaulting once again to a new position.

K9 moved out from behind the packing case and targeted his blaster. Caught by surprise, the Indian blew a dart at K9. It bounced off his metal hide. K9 fired. His stun beam hit the Indian in the chest, flinging him back against some crates. They tipped from their perch, banging and crashing to the floor. The Indian joined them a second later, a pained and shocked expression on his face. "Defilers!" he hissed weakly, and then slumped.

Sarah Jane stood up and moved over to him, exhaling a deep sigh. "That was close," she said.

"Negative, Mistress," said K9. "Dart impacted at a distance of two point three centimetres from your cranium. No damage would have been caused at that distance."

Sarah Jane used two fingers to measure out two point three centimetres and placed them against her head. "Really, K9," she said sarcastically, "*that* much!" She started to walk out of the cargo car. "Next time," she added, "I think we'll take the bus!"

Reviews

Our verdict on the latest episodes and products.

FLUX: CHAPTER THREE

ONCE, UPON TIME

BBC one **BROADCAST**
Sunday 14 November 2021

Review by **PAUL KIRKLEY**

For all that us *Doctor Who* fans like to bang the drum for the show's 'infinitely flexible format', it's surprising how rarely it actually deviates from its default factory setting, in which the Doctor goes somewhere, fixes something, then leaves again. It's a formula that's served the programme well these past 58 years but, at some point, you do have to wonder: are we just going to keep doing this forever?

Enter *Once, Upon Time*, which takes great glee in shucking off this straitjacket in favour of a sort of free jazz version of *Doctor Who*, where everyone does their own thing and you just have to trust they'll start playing the same tune eventually.

But let's put to bed, right at the outset, any idea that the episode is hard to follow. On the contrary, the central conceit is actually fairly straightforward: in order to save her friends, the Doctor has hidden them in their own time streams, which have themselves become corrupted, so that – to paraphrase Eric Morecambe – they're experiencing the right events, just not necessarily in the right order. Or with the right faces.

Where writer Chris Chibnall *is* guilty of sowing confusion, I think, is in taking for granted that viewers have watched and

assimilated the previous series. Because if you're not across all the details of the Division, and why there are suddenly two Doctor Whos, this must have been a bit of a head-scratcher.

Not that it wasn't thrilling to see Jo Martin back again: if anything, it would have been nice to have a bit more of her, perhaps by letting her shoulder some of Jodie Whittaker's expository heavy lifting. (If I have one major criticism of the way the Thirteenth Doctor has been written, it's that she spends far too much time talking to herself as a way of explaining the plot to the viewer.)

For those of us who *are* fully clued up on recent events, though, this is heady stuff indeed, in which we appear to be witnessing nothing less than the origin story of the *Doctor Who* universe: the founding conflict between time and space. As such, there's an epic sense of sweeping mythology at work: tales from a dark age of chaos, in which time itself is running wild and untamed. Whether you love it or hate it – I love it, you can probably tell – you can't deny it's bold, ambitious storytelling (even if it's clearly pushing at the limits of the visual effects budget in places).

We appear to be watching nothing less than the origin story of the *Doctor Who* universe.

It's not all grand, operatic gestures, though. By throwing all the chess pieces into the air, Chibnall is able to kick back and have a little fun along the way – like the delightful scene with the Doctor as Yaz's police colleague, wittering mindlessly about the price of satsumas.

As it pinballs around, the story also offers a supercharged take on those sudden, whiplash narrative and tonal shifts that make *Doctor Who* so unique: one second, John Bishop is playing a rugged action hero in an alien temple straight out of *Dune*, the next he's in Liverpool talking about skinny lattes. Dan's backstory is also sketched out a little more, including the fact he was jilted two days before his wedding 15 years ago. Donna Noble, it seems, wasn't *Doctor Who*'s only runaway bride of 2006.

We also get a new hero to root for in the form of Bel, a survivor of the Flux who's dodging Dalek platoons and Cyber armies in search of Vinder, with her own – ahem – baby Bel on board. You could probably count the list of *Doctor Who*'s great love stories on the fingers of one Sontaran hand, but I can honestly say I've never been more invested in a romantic journey than I am with these two, not least thanks to Thaddea Graham and Jacob Anderson's hugely charismatic performances. Amidst all the disintegrating planets and big sci-fi concepts, it's good to be reminded that, at the end of the day, love is the only mission.

Vinder's own backstory, meanwhile, proves to be an intriguing study of corruption, in which he pays a heavy price for such unfashionable values as truth and honour. This is all familiar territory for *Line of Duty*'s Craig Parkinson, of course, whose threats and blackmail as the Grand Serpent are very much not "for the tape".

As the series' Big Bads, Swarm and Azure continue to be an absolute masterclass in old-school *Doctor Who* villainy. (Their mission? "To reign in Hell", no less.) But they've clearly got competition from a persistent Weeping Angel, here seen hiding in a video game and a smartphone – a canny example of the show meeting the kids on their own territory?

The cliffhanger, meanwhile, is a sly nod to the Tenth Doctor's famously quixotic line – later to grace a thousand t-shirts – about the Angels having the phone box. And it's by this point in the episode that the Doctor would normally have tied up all the loose ends and scarpered. But that was under the old rules. In this madly brilliant, brilliantly mad mixtape version of *Doctor Who*, I'm not sure there even *are* any rules any more. **DWM**

Opposite page: Bel (Thaddea Graham) interrogates a dying Cyberman.

Top: Old Swarm (Matthew Needham) and Azure (Rochenda Sandall).

Above inset: Dan (John Bishop), the Doctor (Jodie Whittaker) and Yaz (Mandip Gill) are horrified when a Weeping Angel appears in the TARDIS.

Left: A team from the Division, which only *appears* to consist of Vinder (Jacob Anderson), the Doctor, Yaz and Dan.

FLUX: CHAPTER FOUR

VILLAGE OF THE ANGELS

BBC one **BROADCAST**
Sunday 21 November 2021

Review by
PAUL KIRKLEY

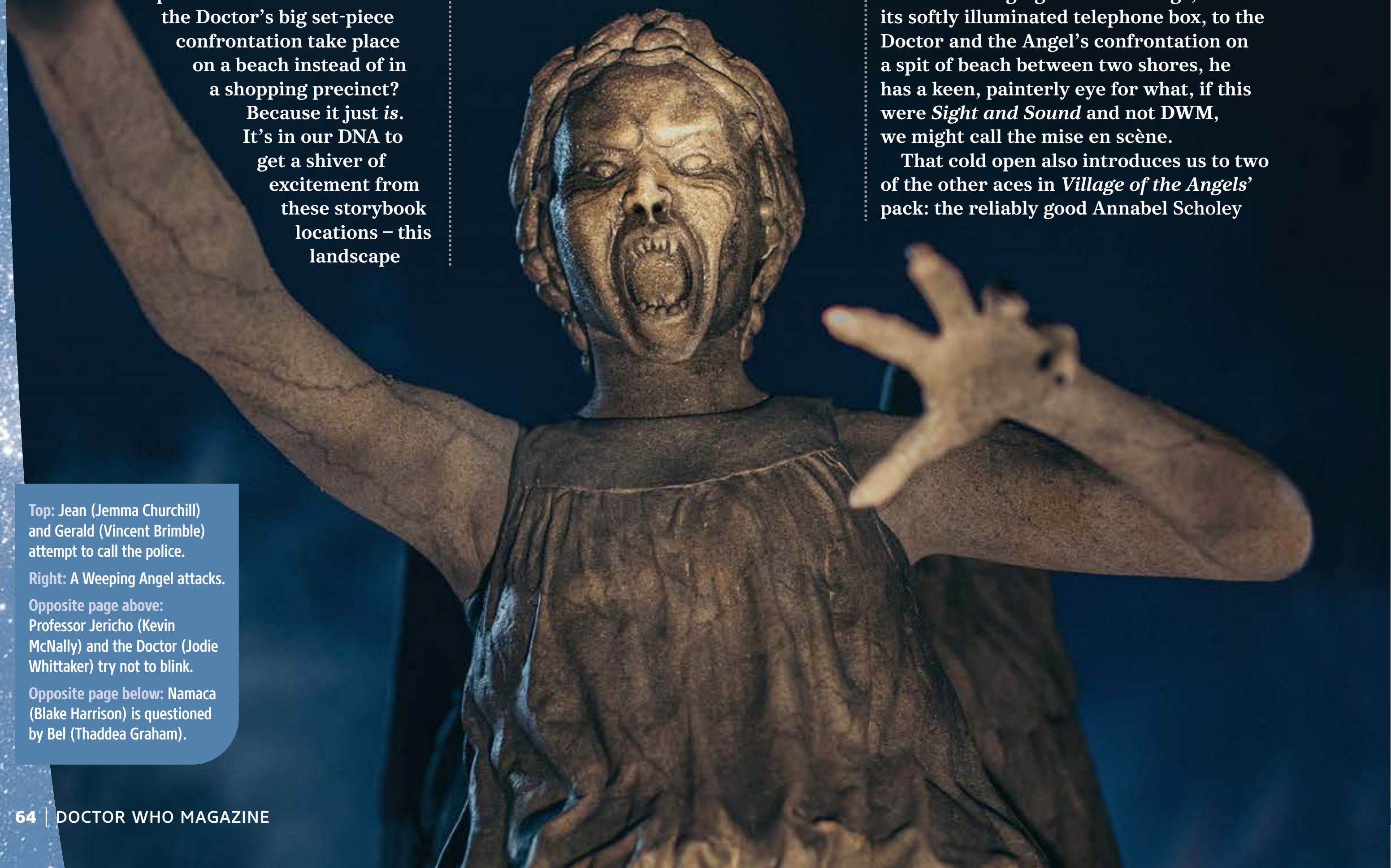
Location, location, location. It's an underrated weapon in *Doctor Who*'s armoury, and one we don't talk about nearly enough. Why is it more thrilling to have the Weeping Angels invade a village in Devon than a municipal car park in Swindon? Or to have the Doctor's big set-piece confrontation take place on a beach instead of in a shopping precinct? Because it just *is*. It's in our DNA to get a shiver of excitement from these storybook locations – this landscape of sea frets and smugglers' coves. Which is one of the reasons why *Doctor Who*'s ever-changing canvas – for every spaceship, a spooky forest; for every futuristic alien city, a fog-bound English village or gaslit Victorian street – remains so endlessly rewarding.

One man who understood the importance of place in *Doctor Who* was 1970s producer Philip Hinchcliffe, presiding over a golden age of the show that prized atmosphere every bit as highly as plot. So it's appropriate that *Village of the Angels* should play like such an unashamed love letter to *Doctor Who* in its mid-70s Gothic horror pomp, precision-tooled to evoke the same wintry chill in the pre-*Strictly* crowd as their parents once felt when watching Tom Baker battle tea-time terrors before *The Generation Game*.

Maxine Alderton, who co-wrote the episode with Chris Chibnall, has form on this score: her previous script, last year's *The Haunting of Villa Diodati*, was a proper, doorknob-rattling ghost story to "curdle the blood and quicken the beatings of the heart", and Doctor Who Magazine hereby anoints her as the show's new scarer-in-chief.

The episode sets out its stall from the get-go, with a pre-titles teaser that leans into the folk-horror mood with shots of misty gravestones and villagers walking across a field, silhouetted against the night sky. Indeed, it's impossible to overstate director Jamie Magnus Stone's contribution to this chapter's spooky world-building: from the Moon hanging over the village, with its softly illuminated telephone box, to the Doctor and the Angel's confrontation on a spit of beach between two shores, he has a keen, painterly eye for what, if this were *Sight and Sound* and not DWM, we might call the mise en scène.

That cold open also introduces us to two of the other aces in *Village of the Angels*' pack: the reliably good Annabel Scholey



Top: Jean (Jemma Churchill) and Gerald (Vincent Brimble) attempt to call the police.

Right: A Weeping Angel attacks.

Opposite page above: Professor Jericho (Kevin McNally) and the Doctor (Jodie Whittaker) try not to blink.

Opposite page below: Namaca (Blake Harrison) is questioned by Bel (Thaddea Graham).

as the "percipient" Claire Brown – behold the sheer visceral terror as she's possessed by the Angel: eyes bulging, fighting for every breath – and Kevin McNally as Professor Eustacius Jericho. It's a fair assumption that, as one of our finest actors, Mr McNally probably doesn't count being wrapped in rainbow-coloured bacofoil in *The Twin Dilemma* (1984) among his career highlights, so it's wonderful that, in the foursquare, stand-up Jericho, he finally has a *Doctor Who* role worthy of his talents.

Taking their cue from former showrunner Steven Moffat, Chris Chibnall and Maxine Alderton have clearly workshopped some very deliberately, almost ruthlessly calibrated ghost-train scares for modern *Doctor Who*'s most celebrated monsters: "How about… a drawing of an Angel? No wait, a *burning* drawing of an Angel? No, hang on, I've got it: how about whole *corridor* full of Angels – in the walls!"

That said, the Angels are a threat that occasionally require a certain generous suspension of logic on the viewer's part. How is it, for example, they can travel between dimensions, leap out of TVs and mobile phones and crumpled bits of paper, but struggle to get through a locked door?

Elsewhere, lovely little grace notes abound: the village woodland on the edge of space is a beautifully surreal piece of fairy-tale imagery, while young Peggy meeting old Peggy is the episode's own *Blink*-style 'Billy Shipton' moment. And no self-respecting *Doctor Who* fan could resist a small cheer when our heroes escape down an 'assignation tunnel' – a slightly saucy twist on the old ventilation shaft wheeze.

> It's appropriate that *Village of the Angels* should play like a love letter to *Doctor Who* in its mid-70s Gothic horror pomp.

Amidst such rich fare, all the stuff with the Passenger forms and Swarm and Azure's sermon on the mount feels like a slightly unnecessary distraction, though Blake Harrison isn't *quite* as badly served as his *Inbetweener* chum James Buckley was in last year's *Orphan 55*. Plus, I can see why it's important, in a serialised story, to make sure at least some of the plates are still spinning.

This is also a terrific episode for Jodie Whittaker, who runs the gamut from goofy – sniffing Gerald's coat, bursting into Jericho's lab and talking a blue streak about Scrabble scores and the metaphysical nature of open doors – to terrified: her look of utter heartbreak and betrayal when she realises she's been sold out to the Angels adds emotional heft to what already seems destined to join the ranks of the show's all-time great cliffhangers. Because the Doctor – the actual *Doctor* – is now a Weeping Angel. A stone-cold Doctor Who in a stone-cold *Doctor Who* classic. **DWM**

FLUX: CHAPTER FIVE

BROADCAST
Sunday 28 November 2021

SURVIVORS OF THE FLUX

Review by
PAUL KIRKLEY

"Since All Hallow's Eve, all is Flux!" cries an anguished Joseph Williamson, and he's not wrong. It's certainly been all go, hasn't it? And Chapter Five is no exception. In fact, after last week's diversion to the Devon coast, *Survivors of the Flux* feels very much like a reprise of Chapter Three. Which is to say, it's all over the place – but in a really good way.

I love Williamson, incidentally. The Mad Mole who's anything but. I love the way he's so constantly *peeved* about the collapse of standard space-time geometry, as if the whole thing is simply too vexatious for words. I love the way he talks – all infernal puzzles and confounded situations – and I love what Steve Oram does with that material. It's one of those delightful *Doctor Who* guest performances – like Christopher Benjamin and Trevor Baxter, or Iain Cuthbertson – that we'll be looking back fondly on for years.

Williamson's nickname feels appropriate in a story where our sprawling cast of characters keep popping their heads up like a game of galactic whack-a-mole.

Just when you think you've got a handle on the rhythm of the episode, here's Bel again, and now Vinder, and then suddenly Karvanista's back (yay), and then Di. I'd forgotten about Di. Poor Di. And then who's this rocking up, casual as you like, in the Grand Serpent's office? It's only Kate flipping Stewart!

That whole subplot, incidentally, is an absolute treat. You can call it fan service (or at least you can if you're *dead inside*), but Craig Parkinson infiltrating UNIT in the way he once infiltrated AC-12 is absolutely the Sunday night telly I'm here for. He's a literal viper in the nest, too, suffocating his victims – like Robert Bathurst's endearingly buffoonish Sir Bufton Tufton general – with a Vader-like telekinetic grip, after which the corpses vomit up an alien snake. Lovely. (Oh, and that little 'noises off' cameo from Nicholas Courtney as UNIT's new corporal? Thank you. It meant a lot.)

Another major plot strand casts Yaz, Dan and Jericho as Edwardian adventurers on a globetrotting mission to… decode some ancient prophecies or… something. It doesn't really matter, because it's clearly nonsense, but uproariously entertaining nonsense, especially as it's largely played for laughs – Indiana Jones meets *Horrible Histories*, while the comedy hermit ("What's the goss?") is pure *Monty Python*.

(The only bit I didn't really get was the whole Great Wall of China thing: if Karvanista doesn't have time-travel technology, how is he even reading the message? Answers carved in a forest to the usual address.)

Amidst all the knockabout fun, Yaz's exchange with the hologram Doctor is a touching change of gear, one that inevitably recalls the Ninth Doctor and Rose in *The Parting of the Ways*, with "I'm sure I miss you" as the "Have a fantastic life" choker. It also has obvious parallels with Bel and Vinder – another couple, rent apart, whose yearning loss echoes across the universe.

Except the Doctor isn't actually *in* the universe. She's survived her all-too fleeting transformation (and I'm minded to forgive the 'with one bound she was free' cliffhanger resolution for the sheer spectacle of the Doctor walking among the massed ranks of frozen Angels) and is currently between universes, in the Division biodome. This was a stunning piece of set design by Dafydd Shurmer, with its vast cherry-blossom centrepiece.

On one level, these scenes are the calm in the eye of the timestorm, the Doctor spending the lion's share of the episode engaged in what director Azhur Saleem describes, elsewhere in this issue, as basically a mother and daughter argument. (Oh, did I mention that Doctor Who's mum is now in it? Do keep up.)

This benefits the production on several levels. It gives us a still point in an otherwise hectic, fairground waltzer of an episode. It gives Jodie Whittaker the chance to really get her teeth into the text, instead of buzzing about like a bee in a bottle all the time – plus she gets to do it with British TV royalty Barbara Flynn, no less. And above all, it's a reminder that, even in *Doctor Who*, personal battles carry more weight than cosmic ones. The universe is ending? No problem. It nearly ends most weeks. That's just another day at the office. But fundamental questions of identity, of secrets and lies and a mother's betrayal? Being taunted with the truth of your own existence, but at such a terrible price? That's *drama*.

I'm going to take a punt and predict that the universe will probably survive the Flux. But the Doctor? I'm not sure the Doctor will ever be the same again. **DWM**

> Who's this rocking up, casual as you like in the Grand Serpent's office? It's only Kate flipping Stewart!

Opposite page above: Williamson (Steve Oram), the 'Mad Mole'.

Opposite page below: Professor Jericho (Kevin McNally), Dan (John Bishop) and Yaz (Mandip Gill) explore the tunnels.

Above: Vinder (Jacob Anderson).

Left: The surprise return of Kate Stewart (Jemma Redgrave) and UNIT.

Audio Frequencies

Reviewed this issue

The Year of Martha Jones
RRP £19.99 (CD), £16.99 (digital)
Stranded 3
Featuring The Eighth Doctor, Liv and Helen
RRP £24.99 (CD), £19.99 (digital)
Torchwood: Curios
Featuring Bilis Manger
RRP £10.99 (CD), £8.99 (digital)

Available from bigfinish.com

Review and illustration
by **JAMIE LENMAN**

Doctor Who is full of intriguing gaps for people like Big Finish to fill. One such empty corner is the 12 months in which the faithful Martha Jones wandered the Earth, spreading word of the Doctor and his good deeds, between 2007's *The Sound of Drums* and *Last of the Time Lords.*

In *The Year of Martha Jones,* Big Finish reunites Martha (Freema Agyeman) with her mother, Francine (Adjoa Andoh), for a trio of adventures set during this period, presenting us with a curious mix of audiobook and full-cast drama. Beginning with James Goss' *The Last Diner,* it's instantly apparent that this will be grim going – we can hear the weight of oppression and weariness in Agyeman's voice, but she's still the same woman and it's wonderful to be with her again. Lumping

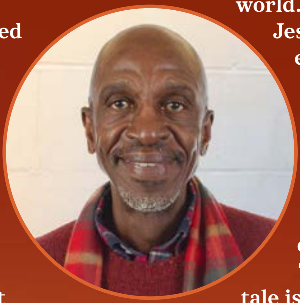
FREEMA AGYEMAN • ADJOA ANDOH
FROM THE WORLDS OF
BBC DOCTOR WHO
THE YEAR OF
MARTHA JONES
FEATURING GETHIN ANTHONY, JULIE GRAHAM, LORELEI KING AND MARINA SIRTIS
BIG FINISH WE LOVE STORIES

her with her nagging mother Francine and newly introduced school chum Holly brings to mind a similar dynamic from the Donna Noble series, with our heroine under fire from all angles. Between them, Andoh and relative newcomer Serin Ibrahim (as Holly) keep the boat rocking constantly, so we're never sure who to trust until the very last minute.

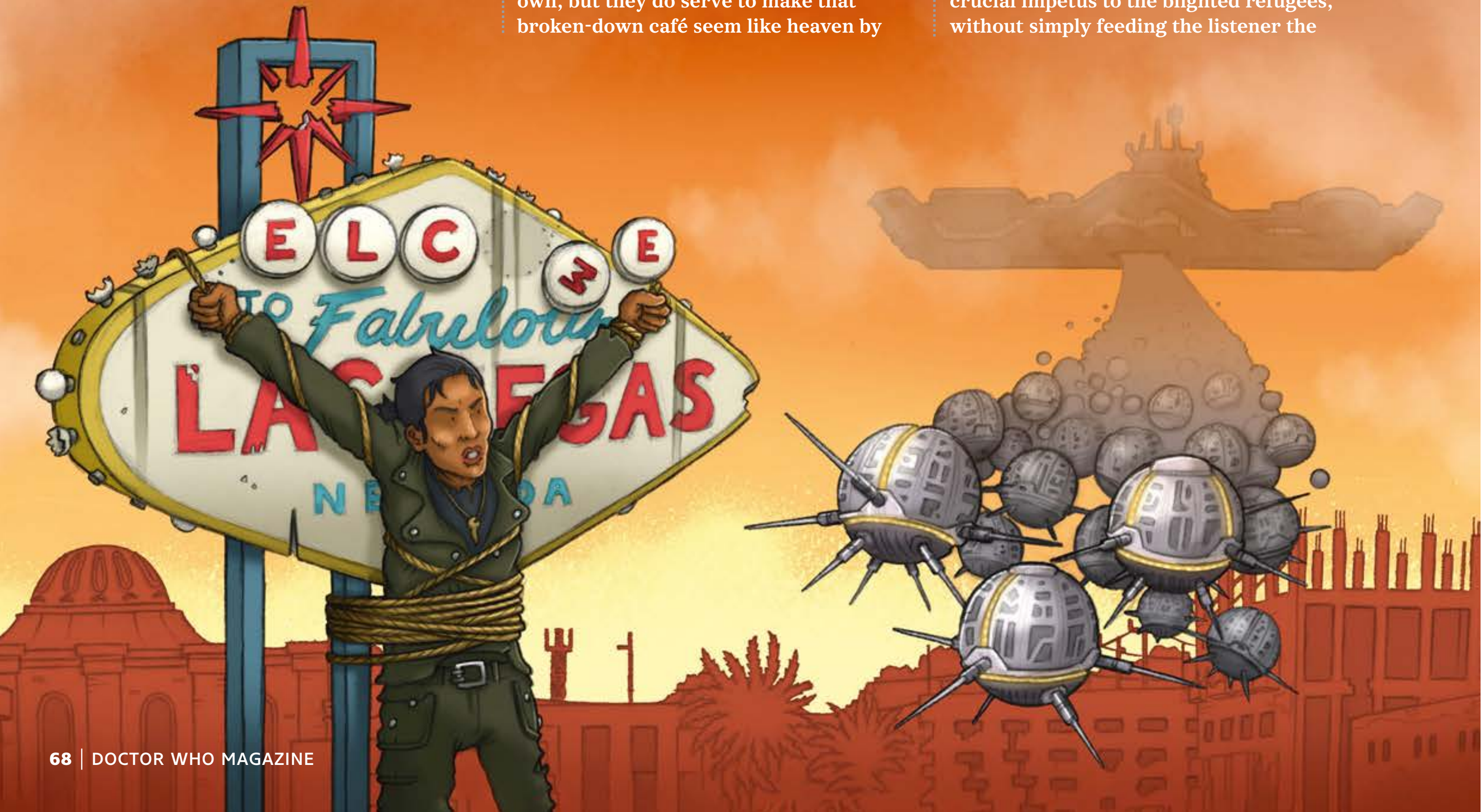
By way of contrast, the rag-tag community centred around the titular diner burns like the warming light at the centre of the world. Special praise must go to Ewart James Walters as Tucker, the kind of feller who sounds like he could fix your broken bike with his gorgeous voice alone, and *Star Trek* legend Marina Sirtis, who puts in a solid turn as de-facto group leader Karen. Snatches of nightmarish scenes set in the Master's pitiless work compounds don't develop into a subplot of their own, but they do serve to make that broken-down café seem like heaven by comparison, and before long it really does feel like home.

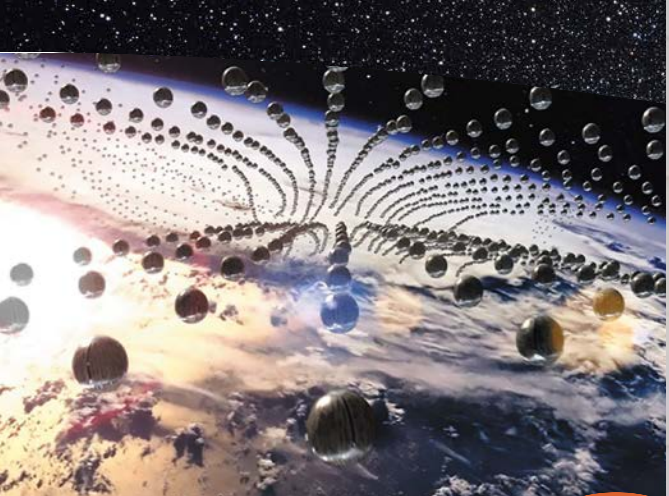
If there's a secondary plot, it's Martha's slightly meandering story about her adventure with the Doctor on a planet of religious fanatics. Here we see *TYOMJ*'s great magic trick in action – a story within a story, like watching the television set flickering on a movie screen. Thought-provoking yet slightly oblique, its impact on the larger narrative is limited to the themes of belief and contentment that make the 'real-world' finale cut all the deeper – salting the wound or spicing the dish, whichever you prefer. Either way, it's a strong start to proceedings.

As our trio encounter a militaristic survivor camp in Tim Foley's *The Silver Medal,* we're becoming used to the idea that this is an essentially unfriendly world. Lorelei King's strident Jessie treats Martha like an enemy, and could almost fill the vacant post of villain if it weren't for the streak of pathos running right down her middle, allowing for a performance of rare depth and subtle nuance.



This time, the campfire tale is a much more vivid affair, benefiting from additional sound design and even full-blown guest parts. Although the experience is more like cutting from one production to another than the virtually seamless effect we observed in *Diner,* these extra layers serve to make the whole thing even more engaging, with Ellie Darvill in particular, as Baby Lizzie, simply leaping out of the speakers towards us. Martha's memories of a previous visit to the same patch of desert not only provide a strong geographical connection with her new friends, but the two tales are similar enough to provide crucial impetus to the blighted refugees, without simply feeding the listener the





same meal twice. In *Medal* we have a direct validation of Martha's mission, and it's the standout of the set.

As we move into Matt Fitton's closing chapter *Deceived*, there's a definite feeling of momentum building, and that the seeds of doubt planted in the previous two instalments have grown into something twisted and horrible. Julie Graham's cold-hearted Miss Beecham emerges as a key threat in a way that could have felt bolted on but somehow doesn't, thanks in part to a series of flashbacks that allow us a crucial insight into her character. It's with her that Martha shares the most thrilling scenes, tied up on the roof of an abandoned Las Vegas hotel like a forlorn casino sign. At last, Agyeman releases all the bubbling tension in a firework display of emotion – a scintillating outpouring of grief and frustration.

Elsewhere, it's great to finally give a bit of space to the Toclafane, filling the skies with murderous giggles and the chinking of razor blades. Really, they're too good a monster to have been relegated to just the one appearance, and with Clare Louise Connolly (plus assorted cast members) bringing their childlike malevolence so vividly to life, they can take their place amongst *Doctor Who*'s nastiest creations.

There's no time for Martha's storytelling here; in fact, Miss Beecham's pointed shutdown of her one attempt is a gleeful riposte to the entire concept. But that's all right, because by the end we don't really miss the Doctor. We miss the *Master*. If *Martha Jones* succeeds in one thing, and it succeeds in many, it's in painting such a thorough picture of the dread and despair that 'Harold Saxon' cultivates. Reports of his exploits as related by Francine in *The Last Diner* are deliciously demented, and by the time of *Deceived*'s denouement, the weight of his shadow (or rather the shadow of his flying hideout, the *Valiant*) is keenly felt. Is it too much to ask that he comes out onto the balcony and waves a tentacle in series two? Here's hoping.

> **It's great to finally give a bit of space to the Toclafane, filling the skies with murderous giggles and the chinking of razor blades.**

Last year, Big Finish chose to fasten the Eighth Doctor to one time and place by wrecking his TARDIS in the landmark *Stranded.* If this rings any bells, it's because that's precisely what the producers of the 1970 TV series did to one of his predecessors. As in the former instance though, it's incredibly hard to pin the Time Lord down, and soon enough the sly old fox finds various ways of slinking off into the Vortex. As we come to the third set in the range then, we're left wondering if the title still applies...

Tim Foley's opener, *Patience*, is a discombobulating affair, and intentionally so. As we grope for clues as to what might be going on, we're instead presented with more puzzles. But as the solutions tend to rely on sundry differing interpretations of various motifs, it's hard for the listener to find their way out of the mystery. Separated from the Doctor, his companions are split into two groups. Tom Price as Sergeant Andy Davidson ups the comedy relief →

Opposite page inset: Ewart James Walters.

Above left: The Toclafane swarm over the Earth in *Last of the Time Lords* (2007).

Above right: Freema Agyeman plays Martha Jones.

Above inset: Julie Graham.

Below: Liv Chenka (Nicola Walker) and the Doctor (Paul McGann) in a detail from Tom Webster's cover art for *Stranded 3*.

→ against the abrasive sarcasm of Nicola Walker's Liv Chenka, while Hattie Morahan's Helen Sinclair curves just as well around Rebecca Root's fragile Tania as she does around everyone else. Swirling out of this soup comes Nicholas Briggs as a whole troop of Judoon, and his interactions with Paul McGann are easily the prettiest pieces of the jigsaw. As it appears to have little to no relevance to the rest of the set, however, *Patience* does feel like a bit of a false start.

Lizzie Hopley's *Twisted Folklore* drops us right into the thick of a nightmare future for a much more conventional yarn, without wasting time on any kind of set-up. In a nod to Big Finish's own darkly dystopian *The Natural History of Fear,* it's a tribute to the skill of the main cast that we can still recognise them through their assumed personalities. Mr McGann excels once again as the desperate fugitive, and Nicola Walker gets a chance to be heroic amidst a horrible state execution, devised by Anjella MacKintosh's hideous Professor Wilks. As with the previous instalment and indeed the *Martha Jones* box set, the emphasis here is on the power of storytelling, both as metaphor and a tool for change. It's a familiar tune by now, but *Twisted Folklore* plays it like a virtuoso.

Above left inset: Writer Lizzie Hopley.

Right: A relentless platoon in *Fugitive of the Judoon* (2020).

> The emphasis here is on the power of storytelling, both as a metaphor and a tool for change.

After such a stirring effort, it's something of a relief to find that James Kettle's *Snow* follows directly on from *Folklore*, landing the Doctor and his pals back in Baker Street to explore the domestic roots of fascism. As the TARDIS team find themselves a decade or two along their own timelines, Kettle shows us how much more unsettling things can get when they're closer to home; it's all very well fighting space-Nazis in the 30th century, but the emotional impact of 20 years' fear and deprivation on a close friend is truly shocking. Allowing for some slightly cheesy 'grief sleet' and a whopper of a deus ex machina, *Snow* succeeds by concentrating on the close relationships of our core cast, mining the elements that made the initial concept so strong.

Finally, after two rather more traditional salvos, John Dorney's *What Just Happened?* bursts in and turns everything on its head – literally. Chopped up and played out in reverse chronological order, this closing chapter might seem confusing at first, but credit must go to the writer for making it surprisingly easy to follow. Joel James Davison impresses with the places he is able to take the teenage Robin, and Michael Wildman has a ball with two juicy roles – the fabulously fruity Professor Lees and the decidedly gruffer Quinns. Although the sweet coda offers a number of pleasing nods to the opening scenes, it perhaps doesn't justify the topsy-turvy presentation as much as we'd like, and it's hard to escape the nagging feeling that things might have been simpler (and more fun) in a strictly linear format.

Ironically, despite a few brave attempts to push him into some wild new areas, *Stranded 3* works best when the Doctor is just that – stranded. **DWM**

Torchwood: Curios

FULL CAST AUDIO DRAMA
MURRAY MELVIN
TORCHWOOD
CURIOS
BY JAMES GOSS

Perhaps the most striking thing about *Torchwood: Curios* is how similar it is to the very first *Doctor Who* serial. There's more than a whiff of Barbara Wright about Rosie Baker's Jill Anderson – prim and proper, delicate but strong, she wanders into a shadowy enclave filled with all manner of junk, including one or two extraterrestrial items. There she encounters Bilis Manger, played by Murray Melvin with the same twinkling combination of friendliness and frightfulness that made William Hartnell the surrogate grandfather of millions.

For cavemen, we have Matthew Gravelle and Laurie Kynaston as a brace of treasury guards, whose ugly proclivities and casual cruelty make the Stone Age seem civilised by comparison. In fact, the pair of them are so monstrous that there's barely any need for the rather tiresome 'self-doubt demons' stalking our two leads, as the thread of their growing friendship is more than enough to sustain our interest.

With all the unboxing of fancy knick-knacks and even fruitcake with a glass of sherry, *Curio* is so gloriously cosy and festive you wonder why they put it out back in September instead of saving it for now.

Right: Murray Melvin as Bilis Manger in *Torchwood: End of Days* (2007).

The Underwater Menace

Audiobook

Featuring The Second Doctor, Ben, Polly and Jamie
Written by Nigel Robinson
Read by Anneke Wills
BBC Audio RRP £20 (CD), £9 (digital)

The recovery of lost episodes is always a prompt to re-evaluate a story. For many decades, only Episode 3 of the four-part *The Underwater Menace* (1967) existed in the BBC archives. In 2011, the surprise return of Episode 2 offered fans the opportunity to reappraise the Second Doctor's strangest adventure.

A brief synopsis can't quite do justice to how weird this story is. The TARDIS arrives on an island in the Atlantic that turns out to be the remains of the lost city of Atlantis. The Atlantean civilisation has clung to life for thousands of years, but the arrival of Professor Zaroff, a scientist of indeterminate origin, finally offers a chance to raise Atlantis. Unfortunately, Zaroff is quite mad, having worked out that it would be easier to lower the Atlantic – by draining the ocean into the Earth's core and exploding the planet.

On top of this, Zaroff, like most science-fiction scientists, isn't just a specialist in one thing: he's an expert in mining, nuclear power, plastic surgery and genetic manipulation. No wonder the Doctor calls him "the greatest scientific genius since Leonardo".

Now we can see half of it, *The Underwater Menace* is revealed as harmless fun. But Nigel Robinson's 1988 novelisation was published at the low point of the story's reputation. It retains a sense of the ridiculousness of the premise (one of the chapters is named after Zaroff's infamous exclamation, "Nothing in the world can stop me now!"), while making an admirable stab at fleshing it out. On screen, many of the Atlanteans come alive thanks to some astonishing performances and costumes that look like they could be from a stage production of Disney's *The Little Mermaid*. The book has to work harder, but Robinson succeeds in breathing life into the characters on the page.

Ara, for example – a generic role in the TV version – is repurposed as a high-born daughter of one of the supreme council, whose father was assassinated by Zaroff after speaking against him. Damon, mainly noteworthy on screen for his enormous eyebrows, is a humble scholar raised up by Zaroff, and isn't evil but simply out of his depth. Most notably, Lolem, a minor priest character in the original scripts, becomes a sort of second villain and rival to Zaroff, representing Atlantis' grisly past of superstition and sacrifice against Zaroff's brave new world of science. Rather questionably, Robinson builds on Peter Stephens' camp performance on TV to make Lolem stereotypically sibilant and perfumed.

Robinson also gives Lolem a more prominent role in the story's climax, which benefits from being reworked to become more of a life-and-death struggle. Pleasingly, Ben doesn't abandon the Doctor in this version, which always seemed an unlikely character move. It's also satisfying that this audiobook is narrated by Anneke Wills, thus requiring her to reprise Polly's immortal line: "You're not turning me into a fish!"

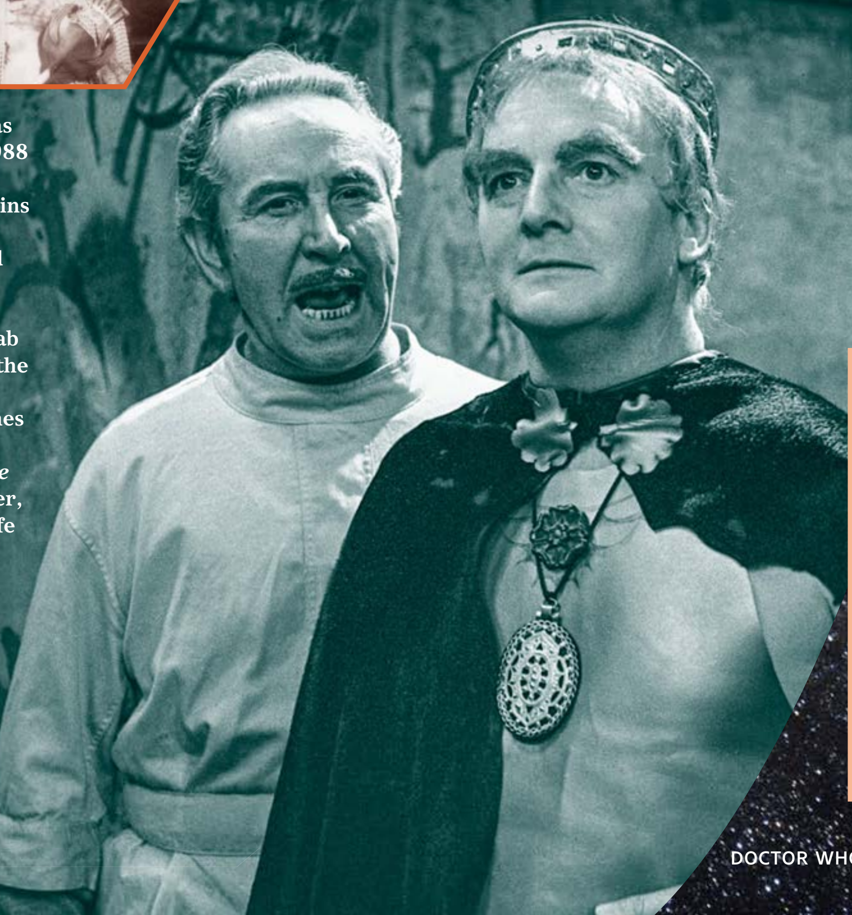
Wills captures a sense of her fellow regulars' performances: the slightly clipped delivery of Patrick Troughton's Doctor, the no-nonsense cockney of Michael Craze's Ben and the soft Scottish sound of Frazer Hines' Jamie. The novelisation goes to some lengths to make its main characters more recognisable than the generic roles they play in the TV episodes. So we experience Jamie's thoughts on his first trip in the TARDIS, Ben's defiance in the face of death, and the Doctor's delight at landing on a beach.

Robinson makes one glaring error, though, when the Doctor disguises himself as an Atlantean priest but "draws the line at wearing the elaborate head-dress." Surely every fan knows that the Second Doctor never met a hat he didn't like.

MATT MICHAEL

> Robinson succeeds in breathing life into the characters on the page.

BBC
DOCTOR WHO
THE UNDERWATER MENACE
NIGEL ROBINSON
READ BY ANNEKE WILLS



Top: Damon (Colin Jeavons) plans to turn Polly (Anneke Wills) into a Fish Person in Episode 2 of *The Underwater Menace* (1967).

Above left inset: The priest, Lolem (Peter Stephens), wearing his elaborate head-dress.

Left: Professor Zaroff (Joseph Furst) and King Thous (Noel Johnson).

K9 Audio Annual

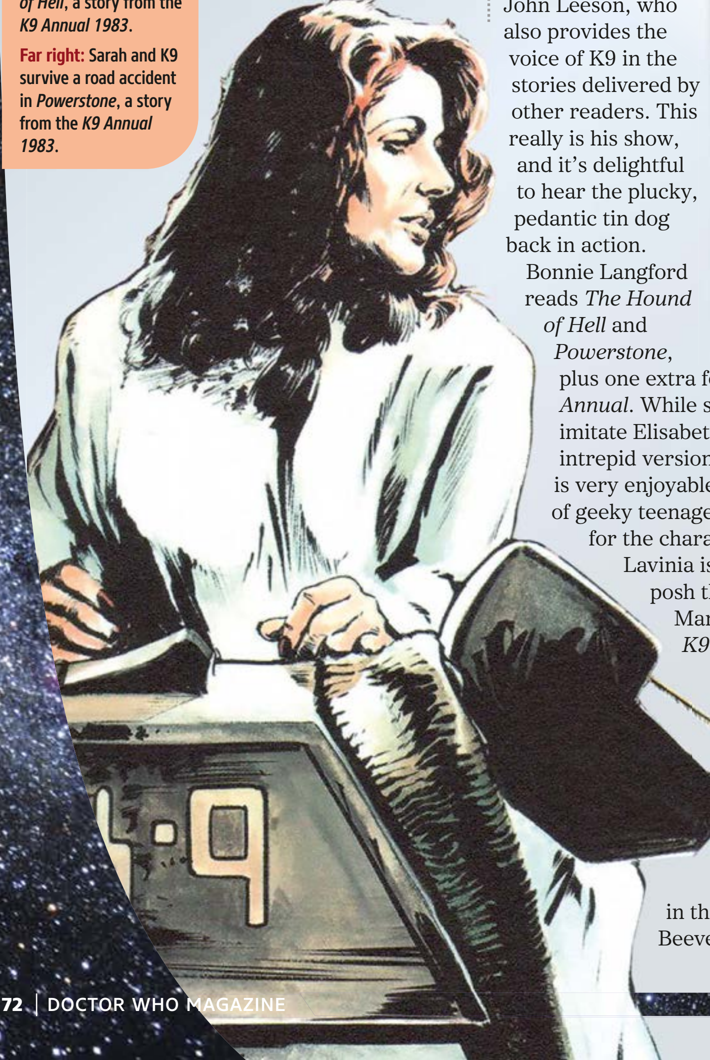
K·9
AUDIO ANNUAL
Read by JOHN LEESON
BONNIE LANGFORD
DAN STARKEY
GEOFFREY BEEVERS
BBC
FROM THE WORLDS OF
DOCTOR WHO

Audiobook

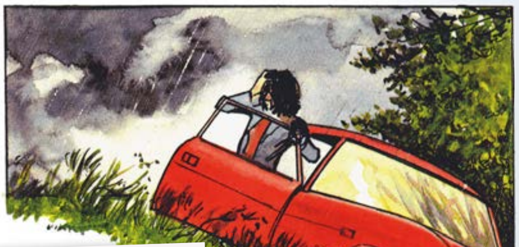
Featuring K9
Read by Geoffrey Beevers, Bonnie Langford, John Leeson, Dan Starkey
BBC Audio RRP £14 (CD), £9 (digital)

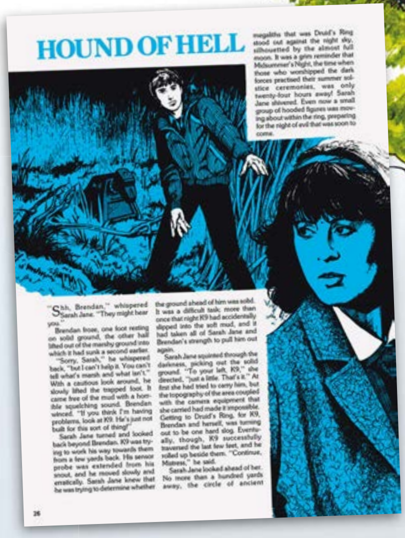
Cold dark evenings are perfect for listening to spooky stories and thrilling adventures, so the *K9 Audio Annual* has arrived at just the right time. This latest in the series of story compilations from BBC Audio features tales from the *K9 Annual 1983* and a selection of *Doctor Who* annuals from the early 1980s, with our favourite canine computer taking a leading role.

Below: Romana and K9 in *Reluctant Warriors*, a story from the *Doctor Who Annual 1980*.
Right: K9, Brendan and Sarah Jane Smith in the opening page of *Hound of Hell*, a story from the *K9 Annual 1983*.
Far right: Sarah and K9 survive a road accident in *Powerstone*, a story from the *K9 Annual 1983*.



The *K9 Annual* was a one-off and these days it can be a bit difficult to track down. So this is a great opportunity to rediscover four of the six stories and a couple of features from that book. It's interesting to speculate on how a series of adventures for K9 and Sarah Jane Smith would have developed after 1982's *K9 and Company* (the very first *Doctor Who* spin-off) – and perhaps there's a clue in this collection. The later spin-off *The Sarah Jane Adventures* (2007-11) embraced a wide range of themes, but this book takes its cue from *K9 and Company* with a dash of *Scooby-Doo* thrown in. Several of the stories feature our heroes rooting out Satanic cults, which seem to be thick on the ground in rural Gloucestershire. Of course, this was the golden age of junior folk-horror, when devil-worshipping cultists were a children's TV staple.





HOUND OF HELL

megaliths that was Druid's Ring stood out against the night sky, silhouetted by the almost full moon. It was a grim reminder that Midsummer's Night, the time when those who worshipped the dark forces practised their summer solstice ceremonies, was only twenty-four hours away! Sarah Jane shivered. Even now a small group of hooded figures was moving about within the ring, preparing for the night of evil that was soon to come.

"Shh, Brendan," whispered Sarah Jane. "They might hear you."

Brendan froze, one foot resting on solid ground, the other half lifted out of the marshy ground into which it had sunk a second earlier.

"Sorry, Sarah," he whispered back, "but I can't help it. You can't tell what's marsh and what isn't." With a cautious look around, he slowly lifted the trapped foot. It came free of the mud with a horrible squelching sound. Brendan winced. "If you think I'm having problems, look at K9. He's just not built for this sort of thing!"

Sarah Jane turned and looked back beyond Brendan. K9 was trying to work his way towards them from a few yards back. His sensor probe was extended from his snout, and he moved slowly and erratically. Sarah Jane knew that he was trying to determine whether the ground ahead of him was solid. It was a difficult task; more than once that night K9 had accidentally slipped into the soft mud, and it had taken all of Sarah Jane and Brendan's strength to pull him out again.

Sarah Jane squinted through the darkness, picking out the solid ground. "To your left, K9," she directed, "just a little. That's it." At first she had tried to carry him, but the topography of the area coupled with the camera equipment that she carried had made it impossible. Getting to Druid's Ring, for K9, Brendan and herself, was turning out to be one hard slog. Eventually, though, K9 successfully traversed the last few feet, and he rolled up beside them. "Continue, Mistress," he said.

Sarah Jane looked ahead of her. No more than a hundred yards away, the circle of ancient

26

The majority of the readings on this double-disc set are quite rightly by John Leeson, who also provides the voice of K9 in the stories delivered by other readers. This really is his show, and it's delightful to hear the plucky, pedantic tin dog back in action.

Bonnie Langford reads *The Hound of Hell* and *Powerstone*, plus one extra feature from the *K9 Annual*. While she doesn't try to imitate Elisabeth Sladen, her lively and intrepid version of Sarah Jane Smith is very enjoyable. Her interpretation of geeky teenager Brendan is just right for the character, but her Aunt Lavinia is a touch less posh than the one played by Mary Wimbush in *K9 and Company*.

Geoffrey Beevers reads *Reluctant Warriors* from the *Doctor Who Annual 1980*, which sees the Fourth Doctor uncharacteristically wielding a sword in the thick of battle. Beevers doesn't bring much variation to the voices of the Doctor, Romana and guest cast; instead, he reserves his special vocal talent for the main villain of the piece. On the printed page, the evil Leondin might seem like yet another identikit dictator, but Beevers brings him to life with an oily relish that makes him a much more credible threat.

Dan Starkey reads *The Voton Terror* (from the *Doctor Who Annual 1981*) and captures the Fourth Doctor's resonant tone and unique quirks of delivery absolutely perfectly, without attempting a full Jon Culshaw-style impersonation. It's a twisty-turny tale set at the kind of intergalactic peace conference more usually favoured by the Third Doctor, and Starkey has fun voicing the cast of amoeboid, insectoid, tree-oid and other exotic delegates.

David Darlington's sound design is of a high standard throughout, building interesting backgrounds without overwhelming the readings. The Earth-based stories are richly layered but relatively straightforward compared to the otherworldly adventures, where futuristic cities or a bustle of alien lifeforms are created with just a sprinkling of beeps and drones.

The final story of this collection, *Light Fantastic*, is the ultimate test for both sound designer and reader (John Leeson). Set on a totally featureless and lifeless planet, with only the TARDIS regulars and one disembodied antagonist, it struggles to build up a sense of drama and isn't the best choice to round off an otherwise action-packed set of adventures. However, we should be grateful it doesn't end, as did *K9 and Company*, with an off-key rendition of *We Wish You a Merry Christmas*.

> **It's delightful to hear the plucky, pedantic tin dog back in action.**

LISA GLEDHILL

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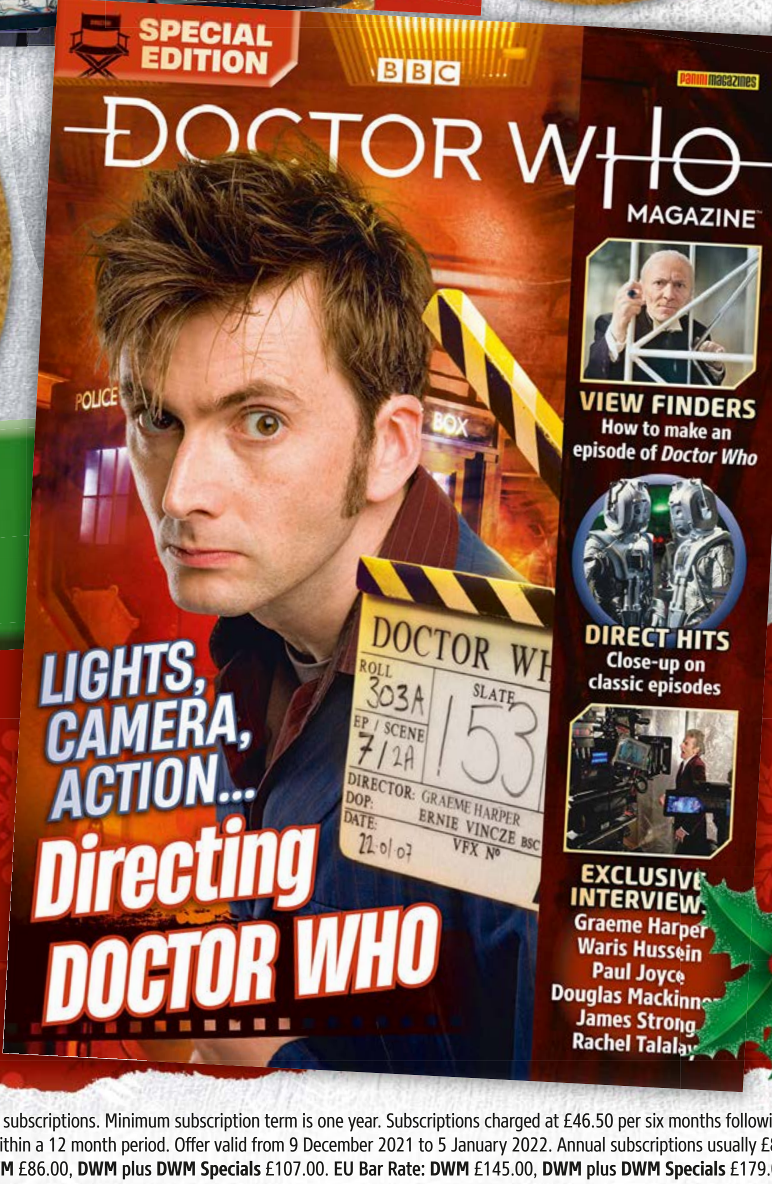
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Competitions

Your chance to bag the latest *Who* goodies!

WIN!

The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

THE COLLECTION: SEASON 17 BLU-RAY BOX SET

Tom Baker's penultimate season as the Doctor has been released by BBC Studios as a features-packed Blu-ray box set in limited-edition packaging.

The Collection: Season 17 includes all five adventures from the 1979-80 season – *Destiny of the Daleks*, *City of Death*, *The Creature from the Pit*, *Nightmare of Eden* and *The Horns of Nimon* – plus the unfinished story *Shada*.

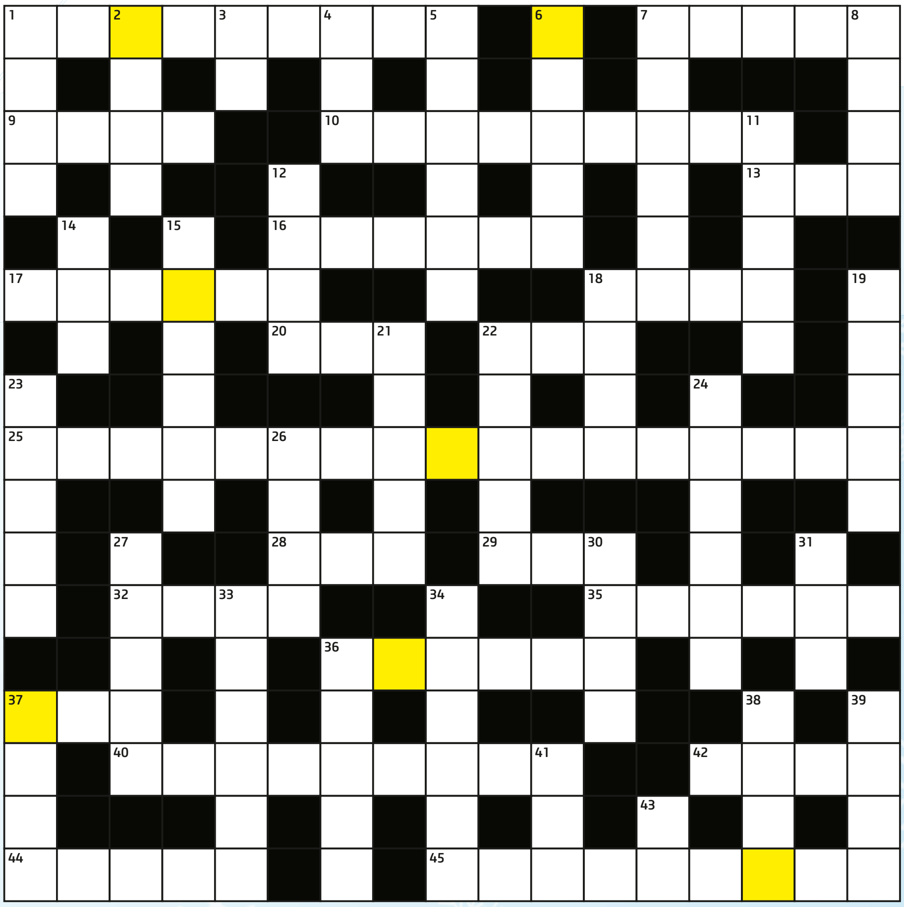
Alongside the episodes, which have been remastered, the box set also includes extensive new special features, including exclusive making-of documentaries, interviews, audio commentaries, optional CGI effects, PDF documents and much more.

DOCTOR WHO
THE COLLECTION
SEASON 17

The Collection: Season 17 is out on 13 December, RRP £44.99. We have FIVE copies to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of a character from Season 17.

Do you know your *Once, Upon Time* from your *Twice Upon a Time?*

DWM CROSSWORD



ACROSS

1 (and 45 Across) Festive song by Slade (5,4,9)
7 A Sontaran (5)
9 (and 34 Down) She helped defeat 7 Across (4,6)
10 Big Brother contestant (5,4)
13 __ slaves – Dalek henchmen (3)
16 She helped the Doctor find the Key to Time (6)
17 Man's best friend: The _____ (6)
18 Roman Emperor (4)
20 Leader of the Cult of Skaro (3)
22 Leader of the Monoids (3)
25 Campaign waged by 7 Across (3,2,3,9)
28 Eileen: Dan Lewis' __ (3)
29 __ *of Infinity* (3)
32 Outpost manned by Inston-Vee Vinder (4)
35 Barbara, Susan and Vicki injured their ____ (6)
36 Army officer who sentenced the Doctor and Sarah for looting (6)
37 Drink that revived the Tenth Doctor (3)
40 Dan Lewis' home city (9)
42 One of the Dominators (4)
44 Sister of 23 Down (5)
45 See 1 Across

DOWN

1 Adherents of the Repeated ___ (4)
2 The Lone Centurion (4)
3 Production code of *The Space Pirates* (1,1)
4 She left the Doctor to travel with Glitz (3)
5 Territory that replaced Russia on maps (6)
6 She was killed by a Quantum Shade (5)
7 Army officer replaced by the Autons (6)
8 Peladon, for example (4)
11 The Doctor used one to fight Robin Hood (5)
12 One of the Kinda (4)
14 The Twelfth Doctor said it's just a way to hide your face (3)
15 He conned the Graff Vynda K (6)
18 A large, fuzzy, sticky ball: a Spectrox ___ (4)
19 Captain Magambo's first name (5)
21 The forest Jabe came from (5)
22 Tony ____ – actor who has appeared with the Fourth, Seventh and Twelfth Doctors (5)
23 He was imprisoned by the Division (5)
24 Youngest of the Van Baalen brothers (6)
26 The Temple of Atropos is on this planet (4)
27 Styggron, for example (5)
30 She died on Karn (4)
31 She was searching for Vinder (3)
33 He was abducted by the Cheetah People (6)
34 See 9 Across
36 One of the Consuls on Traken (5)
37 Alphan rebel on Thoros Beta (4)
38 She met the Doctor on Wimbledon Common (4)
39 Army officer on the *SS Bernice* (4)
41 *The __ of the Land* (3)
43 Leader of the Solonians (2)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION

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LAST ISSUE'S PRIZE WORD: CHIBNALL

A COLLECTION OF COLLECTIONS BLU-RAY BOX SETS

Blu-ray box sets of the highly acclaimed *Doctor Who: The Collection* series for Seasons 10 (1972-73, starring Jon Pertwee), 18 (1980-81, starring Tom Baker), 19 (1982, starring Peter Davison) and 23 (1986, starring Colin Baker) are now available in 'standard' packaging.

DOCTOR WHO
THE COLLECTION
SEASON 18
SEASON 19
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SEASON 10

Each box set contains remastered episodes plus a huge selection of exclusive extras, including interviews, behind-the-scenes footage, making-of documentaries, PDF documentation and much more.

These sought-after sets usually cost around £40 each – but as a special seasonal treat, **Doctor Who Magazine** is able to offer **TWO** lucky readers the chance to win all four titles. Answer the following question correctly and you could be one of them!

What powerful objects did the Doctor attempt to collect in Season 16 (1978-79)?

A The Key, Sash and Coronet of Rassilon
B The Keys of Marinus
C The six segments of the Key to Time

THE WAR DOCTOR BEGINS: WARBRINGER AUDIO DRAMA

JONATHON CARLEY · SETH CHALMERS · AJJAZ AWAD
DOCTOR WHO
THE WAR DOCTOR BEGINS
WARBRINGER

The War Doctor Begins: Warbringer is a new box set featuring three full-cast audio adventures, starring Jonathon Carley as the War Doctor and Nicholas Briggs as the Daleks.

The Doctor is no more. In his place, a warrior, finally joining the Time War between the Daleks and Gallifrey. But how far will he go to end the conflict? What lines will he cross? How much of himself will he sacrifice? The War Doctor is beginning to discover who he is...

The three adventures that comprise *Warbringer* are *Consequences* by Timothy X Atack, *Destroyer* by Andrew Smith and *Saviour* by Jonathan Morris. The box set is available now from *bigfinish.com* priced £19.99 (limited edition CD) and £16.99 (digital). Thanks to Big Finish we have **FIVE** CD copies to give away. If you want the opportunity to win one, answer the following question correctly:

What words did the War Doctor burn into a wall in 2013's *The Day of the Doctor*?

A "No more" **B** "No thank you, not today" **C** "No no, no no no no, no no no no, no no there's no limit"

THE YEAR OF MARTHA JONES AUDIO DRAMA

The Year of Martha Jones contains three full-cast audio adventures, starring Freema Agyeman as Martha and set during the traumatic events of *Last of the Time Lords* (2007).

The Master has won. He's stolen humanity's future and imprisoned his nemesis, ruling the Earth with an army of deadly Toclafane. But Martha Jones escaped and now walks the Earth, telling stories of the Doctor. Above all else, humanity needs hope. And Martha will carry that hope across the world...

The three stories making up *The Year of Martha Jones* are *The Last Diner* by James Goss, *Silver Medal* by Tim Foley and *Deceived* by Matt Fitton. The box set is available now from *bigfinish.com* priced £19.99 (limited edition CD) and £16.99 (digital). Those lovely people at Big Finish have given us CD copies to give away to **FIVE** lucky readers who can answer the following question correctly:

FREEMA AGYEMAN · ADJOA ANDOH
DOCTOR WHO
THE YEAR OF
MARTHA JONES

Who played Martha's dad in the 2007 series of *Doctor Who*?

A Trevor Laird **B** Trevor Peacock
C Trevor Baxendale

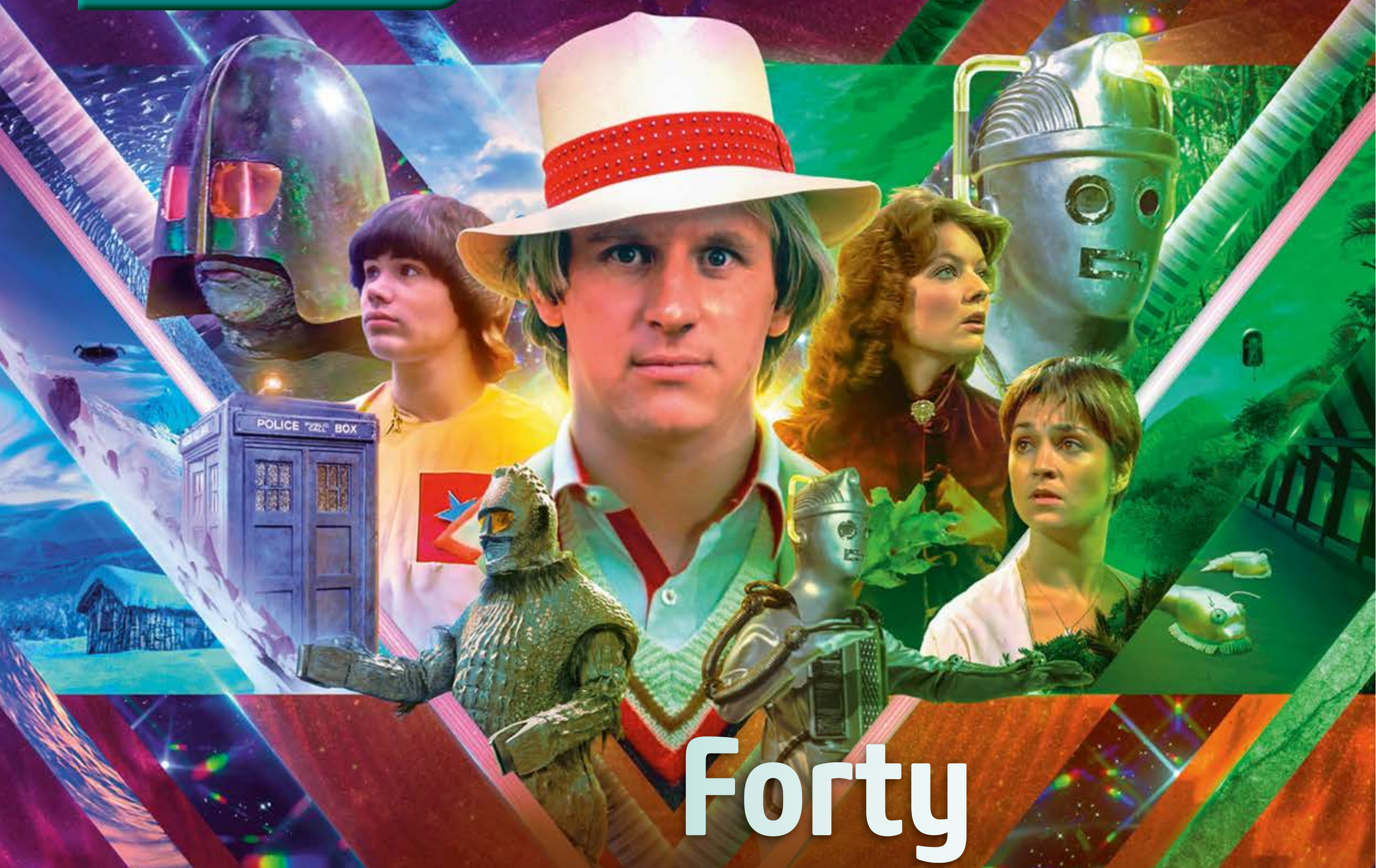
TERMS AND CONDITIONS The competitions open on Thursday 9 December 2021 and close at 23.59 on Wednesday 5 January 2022. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit *https://www.bbc.com/editorialguidelines/guidance/code-of-conduct*. Prizes will be sent to winners as soon as possible. However, due to the Coronavirus lockdown restrictions there may be a delay in dispatching some items.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

Previews by **DAN TOSTEVIN**

AUDIO DRAMA



Forty

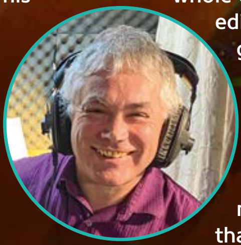
RELEASED January 2022
BIG FINISH
RRP £19.99 (CD), £16.99 (digital)

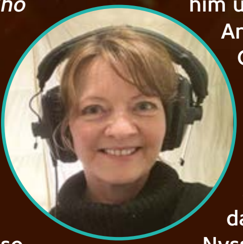
Comprises:
The Secrets of Telos
by **Matt Fitton**
God of War
by **Sarah Grochala**

STARRING
The Doctor **Peter Davison**
Tegan Jovanka **Janet Fielding**
Nyssa **Sarah Sutton**
Adric **Matthew Waterhouse**
Professor Parry **Christopher Timothy**
Morton **Tamzin Outhwaite**
Captain Hopper **Ronan Summers**
Professor Vansom **Barbara Flynn**
Xasslyr/Ice Warriors/Cybermen **Nicholas Briggs**
Revna Ulfsdottir **Belinda Lang**
Inga Kundsdottir **Matilda Tucker**

The Fifth Doctor is about to embark upon a journey through the different stages of his own lifetime, as Big Finish celebrates 40 years of Peter Davison as the Doctor.

“It was a whirlwind time for cast changes,” says *Forty* producer David Richardson, reflecting on the Fifth Doctor’s TV tenure. “The producer, John Nathan-Turner, was always interested in placing *Doctor Who* in the tabloid newspapers, and I think part of the reason there was a high turnover of cast was because he knew he’d get another news story out of a companion leaving or joining. So, within that time, you had these very distinct groups of characters that were always shifting. Our story zips between these groups, so we get to see all these different eras of the Fifth Doctor.”





“*Forty* is basically telling a big story across three different adventures, covering the whole of his time on TV,” elaborates script editor John Dorney. “I think we’ve got something of the first season, second season and third season on TV, with this conceit of the Doctor bouncing back and forth along his own timeline, and we’re trying to explore some of the interesting moments of characterisation within that. At the same time, we’re bringing him up against some classic monsters. And, with the exception of the Cybermen, it’s classic monsters he didn’t have the opportunity to battle on TV: the Ice Warriors and the Autons.”

The first volume arrives in January and begins in the Fifth Doctor’s early days – he’s accompanied by Adric, Nyssa and Tegan. But suddenly Adric is gone, and Nyssa and Tegan’s appearances have changed – the Doctor has jumped ahead

to a time after Adric's death. "Something affects the Doctor, and he finds himself awake in his own future," explains Matt Fitton, writer of the opening four-part story. "Adric's disappeared, and he doesn't know why – Nyssa and Tegan are loath to tell him. So, while dealing with the immediate crisis of whatever else he comes across, the Doctor is carefully treading a path across his own timeline and not wanting to mess up his own future."

Matt's story, *Secrets of Telos*, features the Cybermen, building on their appearance in a Second Doctor story from 1967. "David was keen that we pick up on that little loose thread at the end of *The Tomb of the Cybermen*, where we see a Cybermat scooting across the desert," Matt explains. "He was saying, 'Well, what happened to that Cybermat?'"

Although the time-displaced Doctor doesn't know it yet, it was an encounter with the Cybermen that led to Adric's death. "There's that sense of dread for Nyssa and Tegan," says Matt. "They've seen the Doctor lose to the Cybermen once, so there's a real question over whether he can beat them this time without losing anyone else."

> Although the Doctor doesn't know it yet, it was an encounter with a Cyberman that led to Adric's death.

Professor Parry and Captain Hopper return from the 1967 serial. "I tried to keep to the spirit of who they are and what they're up to," says Matt. "It's a pioneering spirit they have – funding themselves to hire a rocket ship and head off into this tomb. There's an implied backstory there: that there are academics who are getting recognised for going out and doing pioneering work, but that money is an issue. Parry must have some degree of ambition and ego to want to go to Telos in the first place. And to some degree, Hopper must be motivated by a slightly mercenary need to make money and keep his ship up and running as a going concern. So those are picked up and expanded on."

Then the Doctor time-shifts again, returning to his original trio of companions for Sarah Grochala's two-part *God of War*. "That was one of the most exciting things to write, in terms of thinking about what that would mean to the Doctor," says Sarah of the time-shift. "He has this future knowledge which impacts on how he's relating to Adric, and to Tegan and Nyssa."

Sarah's brief was to write a story featuring Ice Warriors and Vikings, and she chose to set it in Iceland. "I studied Anglo-Saxon when I was at university, so I had some sense of things like the Icelandic sagas," she says. "I was thinking about these little communities that spring up there, sort of on the edge of the world. I thought that was fascinating. I was also interested in the position of women within that society. So within the story, the Viking community is purely made up of these women. They're both self-sufficient entities but also outcasts from where they've originally come from.

"For me, just visually, the Ice Warriors always kind of look like super-Vikings in some way," she adds. "So it felt quite obvious that the Vikings would immediately assume they were the gods..."

Fresh Start

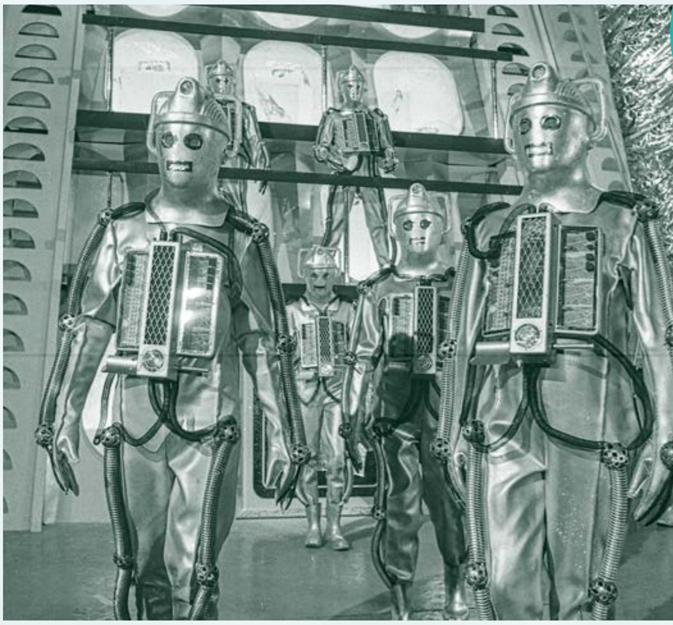
For the script editor of the *Forty* series, marking four decades of Peter Davison's Doctor is important for reasons both professional and personal. "The Fifth Doctor is the one I initially grew up with and fell in love with back in the day," says John Dorney. "And Peter does such a glorious job of recreating him on audio. For a long time [1999-2012], he was the earliest iteration we had in full-cast Big Finish stuff, so I think we've got a lot to celebrate with him."

And for producer David Richardson, the impact of Peter's arrival is evident in the TV series today. "The Fifth Doctor, at the time, was a huge departure for the show," he points out. "Up until that point, the Doctor had always been played by somebody older. Then Peter came to the show, and he was a young man; very fresh-faced. He was incredibly gifted, and well-known from *All Creatures Great and Small*, but he didn't fit the mould of *Doctor Who* then.

"What he *did* do, I think, is create the mould for *Doctor Who* now," he continues. "He was really a template for the younger Doctor. And that, in itself, is worth celebrating: the way Peter changed the show."

Left: The newly regenerated Doctor (Peter Davison) in *Castrovalva* (1982).

Above inset: Davison as Tristan Farnon in *All Creatures Great and Small* (1978-90).

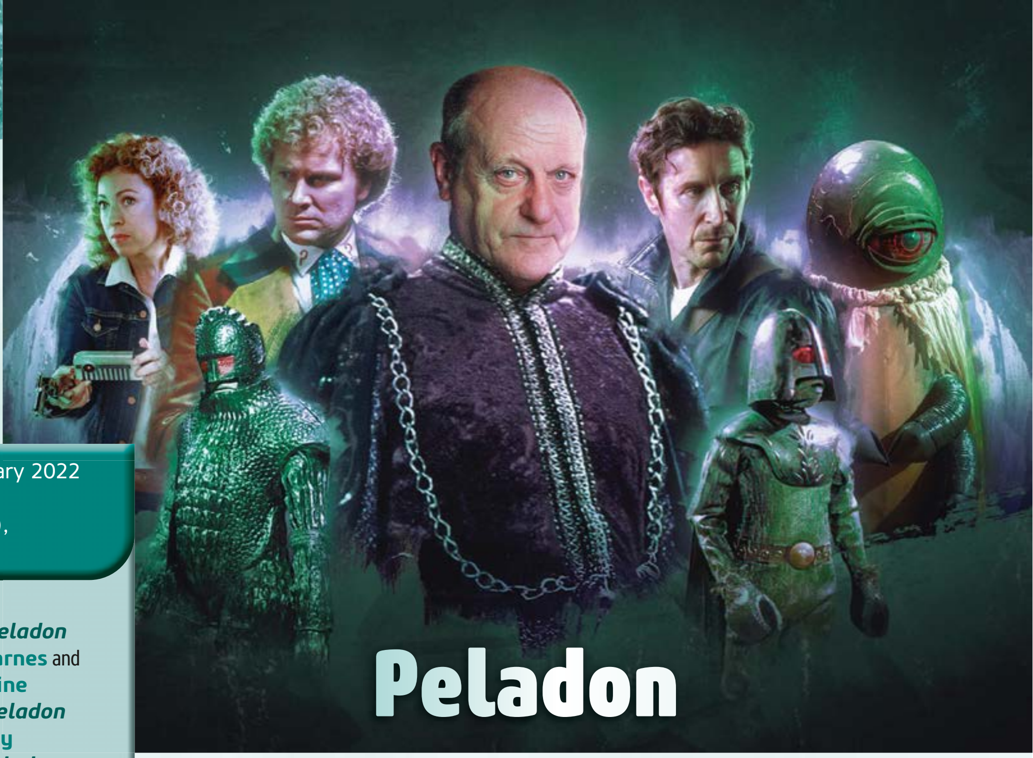


Opposite page: Ryan Aplin's cover art for *Forty*.

Top left: Christopher Timothy plays Professor Parry in *Forty*.

Above inset: A Cybermat in the closing moments of *The Tomb of the Cybermen* (1967).

Left: The Cybermen emerge from their tombs in *The Tomb of the Cybermen*.



Peladon

RELEASED January 2022
BIG FINISH
RRP £24.99 (CD),
£19.99 (digital)

Comprises:
The Ordeal of Peladon
by **Jonathan Barnes** and **Robert Valentine**
The Poison of Peladon
by **Lizzie Hopley**
The Death of Peladon
by **Mark Wright**
The Truth of Peladon
by **Tim Foley**

STARRING
Peladon **David Troughton**
The Doctor **Colin Baker**
The Doctor **Paul McGann**
River Song **Alex Kingston**
Melanie **Bonnie Langford**
Queen Thalira **Deborah Findlay**
Alpha Centauri **Jane Goddard**
Harfair/Skanlar **Moyo Akandé**
Ixmari/Ssilas **Nicholas Briggs**
Raarlan **David Sturzaker**
Skarn/Guard Captain **Ashley Zhangazha**
Gobran **Aaron Neil**
Father Mendica **Ariyon Bakare**
Ribble **Justin Salinger**
Helias **Liz White**
Queen Minaris **Sara Powell**
Isabelda **Remmie Milner**
Chancellor Barok **Jason Watkins**
Arla Decanto **Meera Syal**

"What's wonderful is that it's such a visual, striking world," says Lizzie Hopley. "You've got this incredible craggy, dangerous geography with the mountain, and inside of that is the royal family. They have very believable problems, in terms of their political structure and their industrialisation, and they're always under this great tension. There's also a mythology that's established, with the beast of Aggedor. And getting to know that world was delicious."

She's talking, of course, about Peladon – the planet that appeared twice during the Third Doctor's TV era, in *The Curse of Peladon* (1972) and *The Monster of Peladon* (1974). It's been revisited in novels and audio dramas over the years, but the four-part audio *Peladon* – which counts Lizzie as one of its writers – is the most comprehensive exploration of the planet yet.

"It's 50 years since *The Curse of Peladon* was on TV, and we felt it was a landmark story with an anniversary that deserved celebrating," explains David Richardson, *Peladon*'s producer. "Rather than do a whole series set in the same time period, I wanted to go through the generations. In the first episode, we'd revisit David Troughton's character of King Peladon [from *The Curse of Peladon*] later in life. Then, in the second episode, we'd move down a generation and return to Queen Thalira, who was in *The Monster of Peladon*. And then we'd move further and further through Peladon's history, seeing how its culture and its society changed over the centuries.

"The tone of the stories shifts as we go through the generations," he continues, "and also as we go between writers. Each writer, while working within the boundaries of the series, also brings their own voice to it. There are straight adventures. There's a quest story. There's a very contained and theatrical story, in a beautiful sense, by Tim Foley. So even though we're in the same world, we're exploring different facets of that world."

Tim's story closes the series. "On some level, Peladon is impressive royals and funny monsters – that's what's in the TV show," he says. "But the point was for that to get stripped away throughout the box set, and then we're left with an existential question of, 'What is Peladon?'"

As well as bringing back the likes of King Peladon, Queen Thalira and Alpha Centauri, *Peladon* has major roles for external characters like River Song and the Sixth and Eighth Doctors. "I think part of the point of the Peladon stories in the TV series was that the world of Peladon was changed by visitors from elsewhere coming into it," says David. "The Doctor was one of those figures. For us to be doing this story set across the centuries, you needed not only the Galactic Federation coming back into it, but you needed the Doctor coming back and seeing how Peladon had changed – and how he might have changed it, and whether that was a good thing or a bad thing. The Doctor and Peladon are intrinsically linked, just as he's linked to Earth."

> "In a way, *Peladon* is the closest you can get in *Doctor Who* to *Game of Thrones*." DAVID RICHARDSON

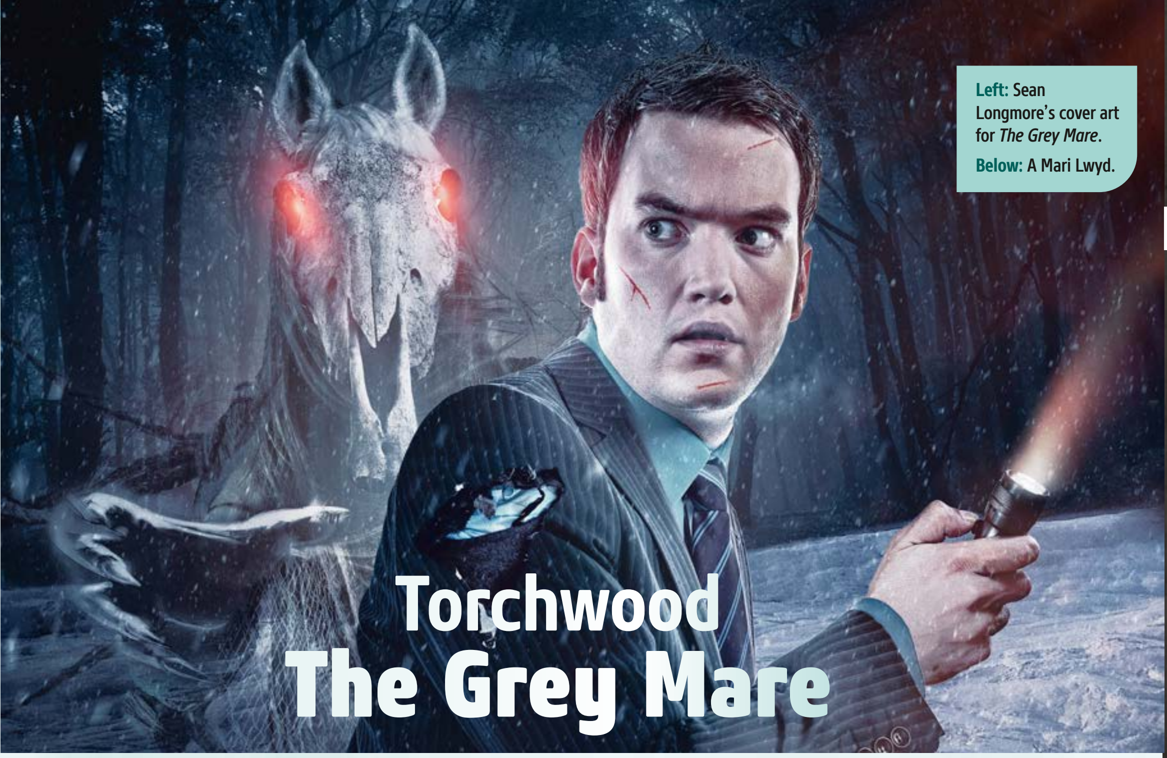
David hopes the series has its own distinct atmosphere. "In a way, *Peladon* is the closest you can get in *Doctor Who* to *Game of Thrones*," he suggests. "It's not a sword-and-sorcery fantasy series, but it does have that wonderful medieval tone, and so much detail that we get to play with."

That's all thanks to the original TV serials by Brian Hayles. "Our source material is so strong," says Lizzie. "Every one of us writers in this box set has had the same brilliant building blocks to start with. We're standing on the shoulders of giants for this one!"

Top: Oliver Chenery's cover art for *Peladon*.

Above inset: David Troughton plays King Peladon.

Left: Jane Goddard and Bonnie Langford in the studio.



Left: Sean Longmore's cover art for *The Grey Mare*.
Below: A Mari Lwyd.

Torchwood
The Grey Mare

Christmas is coming! And, if you live in certain bits of South Wales, so is the pole-mounted horse skull that demands to enter your home.

For this year's *Torchwood* Christmas Special, playwrights Lauren Mooney and Stewart Pringle decided to tackle the real-life tradition of the Mari Lwyd.

RELEASED December
BIG FINISH
RRP £10.99 (CD), £8.99 (digital)

Written By **Lauren Mooney** and **Stewart Pringle**

STARRING
Ianto Jones **Gareth David Lloyd**
Mrs Watkins **Rhian Morgan**
Daniel **Sion Daniel Young**
Jim **Duncan Wisbey**

"This skeletal horse, dressed in white robes almost like a bride, with beautiful ribbons, would go from door to door carried by various people from the village," Stewart explains. "It would ask to come into the house, and it would sing a song called a pwnco, which is almost like a riddle. The people inside the house would have to provide a reply, saying, 'No, you can't come in the house for all of these reasons', and try to keep the horse from the door. So it's kind of like a game that you would play. That seemed to lend itself to the idea of: what if the thing knocking at the door and asking to come in wasn't friendly?"

Lauren and Stewart had been aware of the custom for a while. "We've always had a shared love for folk horror," says Stewart. "And although I'm not from a Welsh village, I'm from a little Northumbrian village and we have a similar tradition – which is people dressing up in frightening costumes and going from door to door carrying barrels of burning tar on their heads."

"We've both always really liked those kinds of folk tradition," says Lauren, "and we both love a Christmas ghost story. A lot of writing we really love is stuff like MR James, and those ghost stories that have a malign mood without there necessarily being an obvious monster. Mari is an amazing tradition, and it's not ostensibly frightening in the delivery of it; it's a community pastime. But there's always something interesting about 'How far would you have to nudge something familiar before it began to feel malign?'"

"And," says Stewart, "it didn't feel like you would have to nudge the Mari Lwyd very far!"

In *The Grey Mare*, Ianto Jones faces a version of the Mari Lwyd while attempting to get some peace and quiet over the festive season.

"I used to be a PA, so I have a natural sympathy for Ianto," says Lauren. "He's always at the bottom of the pile, being asked to do a little something for everyone. He's decided, 'Let's get away from everyone and everything. Turn my phone off. Christmas by myself. I'm going to rent a cottage in the middle of nowhere, and no one's going to ask me for anything and I'm not going to do any photocopying for anyone.' So it's a story about the best laid plans of mice and men going awry, really.

"But we were also interested in what Christmas is *for*," she continues. "We both love Christmas, and read *A Christmas Carol* every year. So there's something intriguing for us about, 'Is it a break from work? Is it a time when you're supposed to be resetting? Or is it time when you're supposed to be connecting with people?' The story's about him going away to the middle of nowhere and realising that maybe that isn't the right answer."

"Ianto tries to hoard Christmas like a miser," Stewart sums up, "and gets the kind of payback that misers always get when they try to hoard things at Christmas!"

"There's something about the intimacy of listening to an audio drama that felt really nice for this," adds Lauren. "We really hope people will sit down, with the snow outside and a cup of hot chocolate..." **DWM**

Upcoming Releases

AUDIOS

JANUARY RELEASES

▶ *Charlotte Pollard: The Further Adventures* [Eighth Doctor]
by Alan Barnes, Nicholas Briggs, Lisa McMullin, Eddie Robson
Big Finish £24.99 (CD), £19.99 (digital)

▶ *Forty* [Fifth Doctor]
by Matt Fitton, Sarah Grochala
Big Finish £19.99 (CD), £16.99 (digital)

▶ *Peladon* [King Peladon, Sixth Doctor, Eighth Doctor, River Song]
by Jonathan Barnes, Tim Foley, Lizzie Hopley, Robert Valentine, Mark Wright
Big Finish £24.99 (CD), £19.99 (digital)

▶ *Watchers* [Fourth Doctor]
by Matthew Waterhouse
Big Finish £17.99 (digital)

Thursday 6 January

▶ *Time and the Rani* [Seventh Doctor]
read by Bonnie Langford
BBC Audio £20 (CD), £9 (digital)

▶ *Beyond the Doctor: London, 1965* [Ian and Barbara]
read by Jamie Glover
BBC Audio £11 (CD), £9 (digital)

BLU-RAY

Monday 13 December

▶ *The Collection: Season 17*
BBC Studios
£44.99 (Blu-ray)

Monday 24 January

▶ *Doctor Who: Flux*
BBC Studios
£19.99 (Blu-ray), £17.99 (DVD)

MAGAZINES

Saturday 30 December

▶ **The Doctor Who Yearbook 2022**
Panini £6.99

Thursday 6 January

▶ **DWM 573**
Panini £5.99

The DWM Christmas Quiz

Words by
EDDIE ROBSON
Illustration by
BEN MORRIS

It's the year a long goodbye began. Production having been delayed and slowed down by the COVID-19 pandemic, by the time the latest series of *Doctor Who* finally arrived we already knew it would be Jodie Whittaker's last as the Doctor and Chris Chibnall's last as showrunner. But just as all eyes were on the future, *Flux* brought us right back to the present. Who'd have thought we'd be applying the phrase 'epic six-parter' to a new *Doctor Who* story ever again?

The people and places seen in *Flux* have provided a lot of springboards for the questions in this year's quiz – and we're also marking a very important anniversary. There are no prizes, it's just for fun. We'll reveal the answers next issue. Eyes down for 100 questions, and no Googling...

The year began with *Revolution of the Daleks*, which introduced (and killed off) Prime Minister Jo Patterson...

1) Including Jo Patterson, how many fictional Prime Ministers have been seen *and heard* in *Doctor Who*?

2) Including Jo Patterson, how many Prime Ministers have died in office in *Doctor Who*?

3) Who's the only real-life Prime Minister to appear as a character?

4) Which real-life Prime Minister drank the Doctor "under the table"?

5) Who was the first real-life Prime Minister to be mentioned by name in *Doctor Who*?

6) And who's the most recent real-life Prime Minister to be mentioned on screen?

Liverpool made its on-screen debut in *Doctor Who* this year – but the series has had a few previous brushes with the city...

7) Which episode was partly set in an unnamed location that *might* have been Liverpool, judging by the accents?

8) Which space facility included bulkheads built in Liverpool?

9) A 1996 Vodafone advert set in Liverpool linked the worlds of *Doctor Who* and which cult American TV drama?

10-13) Name the four Liverpool-born actors who've played TARDIS travellers – two Doctors, two companions. (One of them was also the first to mention the city on screen...)

The Thirteenth Doctor has spent more time in Northern England than any of her predecessors, but this end of the country hasn't been entirely absent from *Doctor Who*...

14) Which Northern town is the birthplace of two companions – one on TV, one on audio?

15) Which story is partly set in an 11th-century monastery in Northumberland?

16) Which story is partly set in a 13th-century monastery in Cumbria?

In which *Doctor Who* stories are the following Northern towns and cities mentioned for the first time?

17) Carlisle
18) York
19) Harrogate
20) Sheffield
21) Bradford
22) Leeds
23) Hull
24) Huddersfield
25) Bolton
26) Whitby
27) And where was there a room called the Manchester Suite?

The Doctor landed the TARDIS just down the road from Anfield, the home of Liverpool FC...

28) Which other football ground can be seen in a Thirteenth Doctor episode?

In which stories were the following football clubs mentioned?

29) Manchester City
30) Charlton Athletic
31) West Ham United
32) And in which story did Yaz imagine herself as a former Liverpool goalkeeper?

Liverpool's most famous sons, The Beatles, were seen on screen in *The Chase* – but there have been other references to them in *Doctor Who*...

33-34) In which two stories can The Beatles be heard playing on jukeboxes?

35-37) And can you name the three Beatles songs heard in those stories in the broadcast TV episodes?

38) In which story is the Beatles album *Rubber Soul* conspicuously *not* played?

39-40) In which stories do the Beatles song titles *A Hard Day's Night* and *Here Comes the Sun* crop up in the Doctor's dialogue?

41) Who once misquoted the lyrics to *I Am the Walrus*?

42) In which story can a poster of John Lennon be seen on the wall of a character who might have been played by Ringo Starr? (The role ended up going to a different Liverpudlian...)

***War of the Sontarans* marked the first time the Crimean War was seen on screen in *Doctor Who* – but it's been mentioned in TV stories before...**

43-44) Which two *Doctor Who* stories feature veterans of the Crimean War?

45) In which story did the Doctor claim – possibly untruthfully – to have been wounded in the same war?

46) A man named Ivan Petrov, who fought in the Crimean War, was mentioned in which story?

With six episodes, each lasting 50 minutes or more, *Flux* is one of the longest *Doctor Who* stories yet – so let's test your knowledge of some other epics...

47) Three 20th-century *Doctor Who* stories had ten or more episodes. Which actor appeared in two of those stories?

48) During *The Daleks' Master Plan* the TARDIS lands on the pitch at Lord's Cricket Ground – a scene remarkably similar to one found in which novel by a 1970s *Doctor Who* writer?

49) *The War Games* was, in part, a replacement for a serial bringing back which old enemy of the Doctor's?

50) Several ideas were rejected for episodes Nine to Twelve of *The Trial of a Time Lord*, including one whose author never wrote for *Doctor Who* but did write for *Torchwood*. Name the writer...

BBC
DOCTOR WHO
FLUX

Some multi-part *Doctor Who* stories have had individual episode titles, some have had overall on-screen titles – *Flux* is the first to have both. Here are some questions about those titles...

51) *The Halloween Apocalypse* is the first time 'Halloween' has appeared in an episode title. Discounting Christmas Specials, which other *on-screen* episode title has featured the name of a notable celebration day?

52) *Once, Upon Time* is the latest of many *Doctor Who* episodes to have 'time' in the title – the first two aired in the same month. Which month and year was that?

53) Which Doctor from the 1963-89 run never appeared in a story with 'time' in the title?

54) And which Doctor from 2005 onwards (not including the War Doctor or the Fugitive Doctor) never appeared in a story with 'time' in the title?

55) *Village of the Angels* is the first episode title to feature the word 'village'. How many stories have 'town' in the title?

56) And how many have 'city' in the title? →

The DWM Christmas Quiz

→ A huge array of monsters feature in *Flux* – so, in which previous stories have we seen the following combinations of monsters...

57) Daleks, Weeping Angels, Cybermen and Sontarans

58) Daleks, Cybermen, Autons and Sontarans

59) One Dalek, one Yeti and several Cybermen

60) One Dalek, one Weeping Angel and two Cybermen

61) One Sontaran, one Silurian and several Cybermen

John Bishop, who made his *Doctor Who* debut this year, is best known as a stand-up comedian. Which other actors who first came to prominence in live comedy spoke these lines in *Doctor Who*?

62) "Please say we can tell the difference between wool and sidearms."

63) "I can't. It's more than my job's worth. It's strictly confidential."

64) "Last pod. This pod. Not empty."

65) "Magnificent! Oh, I could kiss you. Except I can't, of course."

66) "Is that your real accent?"

67) "Don't be ridiculous. That's Quatermass."

68) "So, what happens if I lose a shoe or something?"

69) "He was a pole dancer till his hips gave out."

70) "When I find a man fiddling with a chair that someone died in, it's best to play my cards close to my chest."

71) "All I know is, my Tiger prefers cheese."

How much do you remember about the merchandise released in 2021?

72) Every episode of Season 24 received an extended edit for its Blu-ray release – but which one ended up being longest?

73) Three incomplete *Doctor Who* stories had their missing episodes animated – and a character from one of them popped up in the newly recreated background of another. Which one?

74) Big Finish brought its monthly range to an end after more than two decades. What number was on the final release?

75) Which former companion has appeared alongside four different Doctors in comics this year?

76) Which actor who played a companion in 20th-century *Doctor Who* read the audiobook of a Target novelisation of a story from the 21st century?

Which luminaries interviewed by Doctor Who Magazine in the past year said...

77) "The Kandy Man still gives me nightmares – I can hear his voice so clearly in my head."

78) "It's funny because it fits funny in his mouth."

79) "This massive circle with Sylvester's face was delivered to the office and no one knew what to do with it."

80) "Often when you're in the middle of shooting you forget what's in the script."

81) "Never think you're too old for comic books."

82) "Look, I'm fed up of doing the Doctor. It's not necessary. The kids want to see monsters!"

83) "His admiration for Gaia and the female would be great with a Cyberwoman."

84) "I find a cushion quite random. A cushion's not that weird, but when it's your own face..."

This year brought the sad news of the death of Bob Baker, who wrote for *Doctor Who* throughout the 1970s, usually in collaboration with Dave Martin...

85) Which Baker-Martin *Doctor Who* story was originally going to be set in a post-revolutionary England of the 1990s?

86) Which story was originally pitched by Baker and Martin as a battle with Death himself, taking place in "a kind of Underworld"?

87) Which of their stories was referenced in Salman Rushdie's novel *The Satanic Verses*?

88) Which Baker-Martin story had the working title *The Destructors*?

89) Which had the working title *The Gift*?

90) And which actor played two *Doctor Who* villains created by Baker and Martin?

Bob Baker and Dave Martin's most famous creation, K9, appeared in his own spin-off with Sarah Jane Smith. *K9 and Company* was broadcast 40 years ago this Christmas.

Which of the following items that appeared on the props list for the legendary title sequence actually featured in it? Answer yes or no...

91) Typewriter case

92) Plain lead pencil

93) Spiral reporters' notebook

94) Tulip champagne glass

95) Ice bucket

96) Special push-button phone to go in car

97) *Guardian* newspaper

98) Very smart document case

99) Sarah Jane's smart luggage

100) Plaid travelling rug **DWM**

K9 and COMPANY

Next Issue...

The past, present and future of *Doctor Who*'s DIGITAL EFFECTS

BBC
DOCTOR WHO
MAGAZINE™

Bob Baker
Tribute to K9's co-creator

Horseplay
Frances White remembers *The Myth Makers*

The Beast Below
The Fact of Fiction boards *Starship UK*

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- Interviews
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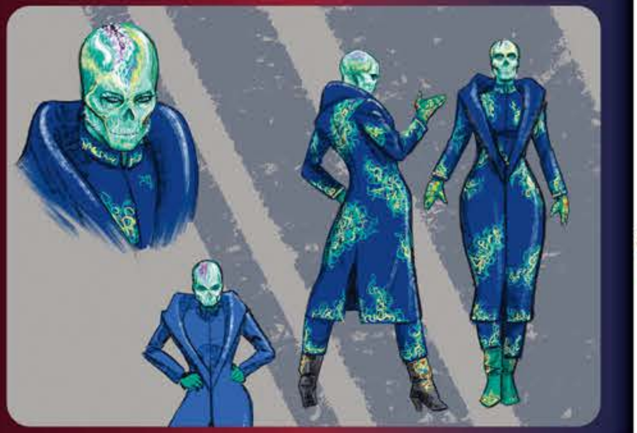
DOCTOR WHO MAGAZINE™

ISSUE 572
JANUARY 2022

60 PANINI

DRESSED TO KILL

Designing the costumes of Series 13



THE DWM CHRISTMAS QUIZ

WIN! The latest merchandise up for grabs

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GIANT DOUBLE-SIDED POSTER INSIDE

NEW YEAR NEW FEAR

Exclusive preview of the nightmare after Christmas

▼ INSIDE ▼

CHRIS CHIBNALL
JOHN BISHOP
MANDIP GILL
and director
ANNETTA LAUFER
preview the NEW YEAR'S DAY SPECIAL

"It was genuinely terrifying. No acting required."
ANNABEL SCHOLEY INTERVIEW

THE FACT OF FICTION *The Husbands of River Song*

IT'S BEHIND YOU! New comic strip story

BEHIND THE SCENES with *Flux* directors Jamie Magnus Stone and Azhur Saleem